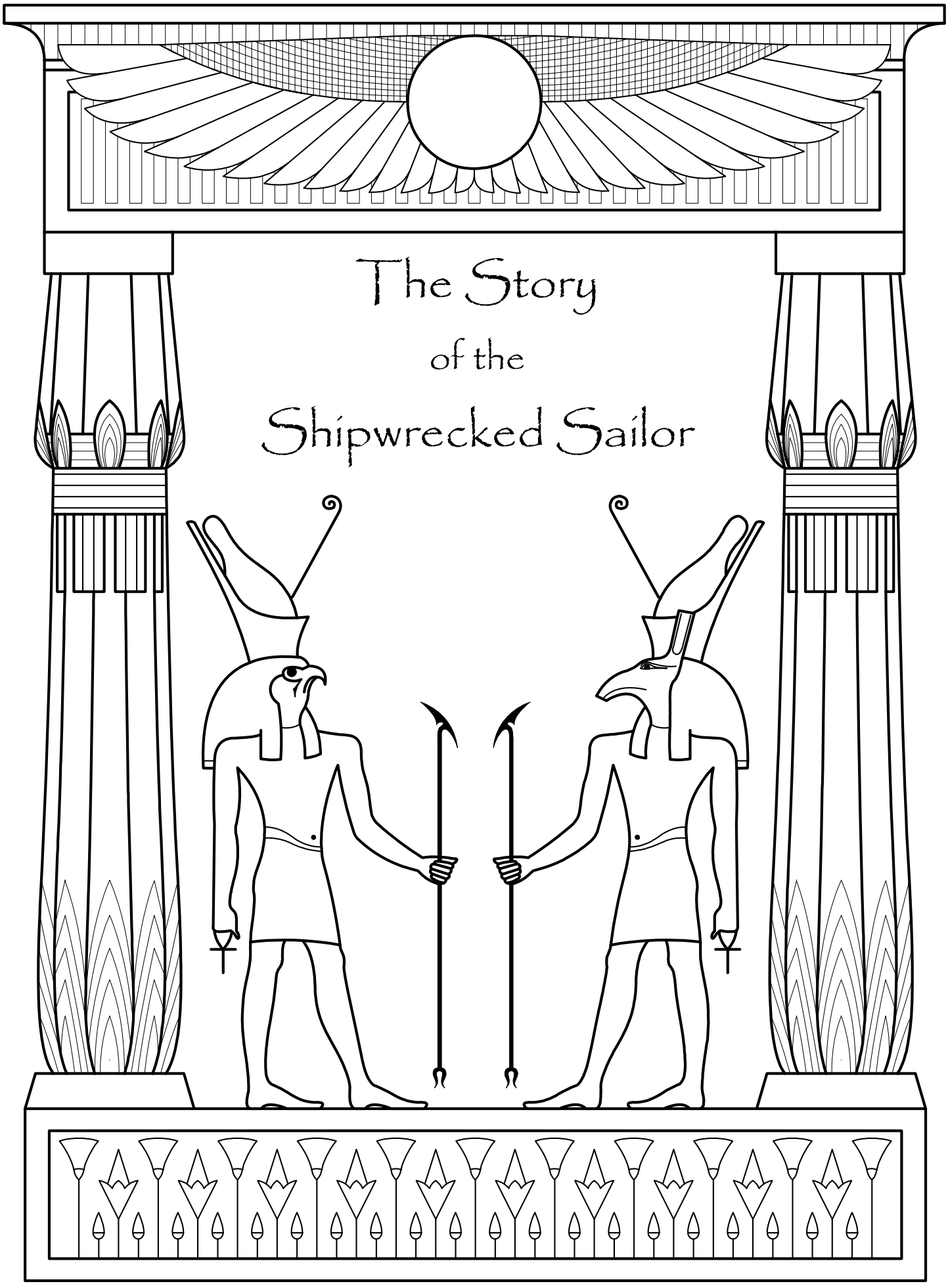
The Story of the Shipwrecked Sailor



THE STORY OF THE SHIPWRECKED SAILOR

Hieroglyphic Transcription, Transliteration,
and
English Translation

with Full Commentary

Department of Classics Honors Thesis
by
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Second Reader

The following commentary was developed as part of my senior thesis project on Middle Egyptian literature. When I first proposed this topic, I had only just started learning Egyptian, and I knew that I would need to gain a considerable amount of experience in a very short time if I was to write effectively on this subject. In order to accomplish this, my advisor and I came up with the idea of producing a didactic introduction to an Egyptian story. The result of this effort is the following annotated edition of "The Story of the Shipwrecked Sailor."

Since it has been produced by a beginner, many features that might commonly be taken for granted in a commentary intended for journal publication have been described in detail. Also included here are an English translation, a full transliteration, and a new hieroglyphic transcription of the hieratic. These have been provided in hopes that this work may prove useful to other new students of Egyptian for whom the gap between the language found in the exercises of introductory grammars and that of actual Egyptian texts may present a significant hurdle. It is highly recommended that anyone considering this text for the first time follow along with the original hieratic which can be found in facsimile in Golenischeff, W. (1913). *Les papyrus hieratiques nos 1115, 1116 A et 1116 B de l'Ermitage Imperial a St.-Petersbourg*. In order to facilitate this effort, an index of all signs that occur in the story with reconstructions of their hieratic equivalents and a cross-reference of sign indices are provided as well. For the sake of expedience in the acquisition of new vocabulary, a glossary developed specifically for this story can also be found in the appendices. It is my sincerest hope that by studying this work, those for whom the antiquated, handwritten introductory texts provide little motivation to study Egyptian literature might be encouraged to persevere, and thereby gain access to a rich literary tradition that can only be properly experienced in its original form.

Though this has been developed as an introductory text, it is also intended as a research tool. To this end, the issues discussed in the commentary are not restricted to matters of basic grammar and vocabulary. Where appropriate, arguments taken from published research are introduced, and at times even debated. In all such cases, a conscious effort has been made to provide complete references in the bibliography and to present arguments as accurately and fairly as possible in order that the reader be allowed to decide for himself which conclusion to support. Moreover, the sign index and glossary not only provide the glyphs and vocabulary items, but the lines in which they occur and their frequency as well, so that this information might be available for research purposes. It is only through future discoveries that the uncertainties about grammar can be better clarified, and I would be very pleased if the present work should prove to be an effective tool for improving our still incomplete understanding of Ancient Egyptian.

I could not have produced this work alone, and a good deal of thanks is due to the many people who made this project possible. First and foremost, I would like to

thank Mr. and Mrs. Rapoport for their generous scholarship that has allowed me to spend my time on this project and freed from me from the necessity of working to support my education. Their willingness to devote their own resources to the promotion of undergraduate research is a tremendous credit to their foresight and personal integrity, and this work should be seen as much a result of their efforts, as it is of my own. I would also like to thank my advisor, Dr. Nethercut, who has so kindly leant his time and expertise to my education, both with regard to Egyptian language and to overseeing this project. He has very graciously indulged many of my capricious interests while at the same time providing the necessary experience and wisdom needed to undertake a task of this complexity. My second reader, Dr. Gates-Foster, has also been a tremendous help. She has contributed to my thesis far more than is normally expected of a second reader, and her insights and familiarity with so many valuable resources have been utterly indispensable. Without the assistance of these munificent and knowledgeable people the following work would never have been possible, and I will be forever grateful for all of their help.

Christian Casey
Austin, 2008

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"The Story of the Shipwrecked Sailor" provides an excellent starting point for those wishing to study Middle Egyptian texts. The fact that it is completely preserved in a single manuscript written by one scribe makes understanding the hieratic a fairly straightforward process, and allows for analysis of various features of the original text itself. The language of the story is not exceptional or obscure, and the grammar and vocabulary are generally well understood. The few points where there is uncertainty about the text do not render it incomprehensible, but instead provide opportunities for discussion. Since the language employed is representative of various general features of Middle Egyptian, many of the examples presented in introductory grammars are taken from this story. These are all cited in the commentary and can be found quite easily. The accordance of the language found in this text with the principles taught in introductions to Middle Egyptian allows even the beginner to approach this story with confidence.

However, the accessibility of the language should not suggest that the story is devoid of literary qualities. The assumption that a tale written so long ago should be simplistic or primitive is quickly proven false, and many literary elements found in modern fiction are shown to have connections to the very beginnings of the written narrative. The story begins *in media res,* as one scholar eloquently put it, and expertly introduces its characters and setting in the course of the narration. The sailor's story is nested within the context of a dialogue with his superior, and the snake's story is nested within the sailor's, resulting in a complex and sophisticated narrative structure. The tale is replete with literary devices such as metaphor, irony, humor, hyperbole and even one use of a paradoxical description for dramatic effect. The story itself shows a clear self-awareness with regard to the impossibility of the events it describes, and may even play on a common notion of sailors being tellers of tall tales, an idea which can still be seen in modern works such as Joseph Conrad's *Heart of Darkness*. Overall the story stands as a genuine work of literature that has survived since the early days of writing and should be considered for both its linguistic and literary value.

The Hieroglyphic Transcription

The transcription provided here was produced through close inspection of the original papyri and strives to replicate the hieratic as accurately as possible. Despite these efforts, a perfect rendition is not always possible. Though a considerable portion of the text is written horizontally, the majority is written vertically. As a result, the portions of the transcription taken from the vertical sections cannot perfectly mimic the arrangement of the hieratic signs. In spite of this limitation, every effort was made to ensure that any idiosyncrasies in the positions of the signs were transmitted. Glyphs are only placed on top of each other when the hieratic characters are written very close together, are ligatured, or when one sign was written with an abbreviated form. Signs

are never placed on top of each other when they appear side-by-side in the original. Since even the best transcription is only a very close reproduction, it is highly recommended that those studying this text obtain copies of the original hieratic version for comparison. A full index of all signs with hieratic equivalents is provided to simplify this process, as well a cross-reference of signs listed by line number and in order of appearance.

Transliteration

The transliteration can be found immediately after the hieroglyphic transcription and is intended to provide a quick reference for those trying to read from the text itself. The method of transliteration strives to follow accepted scholarly conventions consistently. Necessary additions for identification or clarification of forms, when included, are marked with parentheses. Suffixes and infixes are both delineated with a dot, and inflectional endings are unmarked. The text of the transliteration follows the line structure of the original as closely as possible. Where phonetic signs are split between two lines in the papyri, the transliteration does the same and marks their relationship with a hyphen. The purpose of this is to be sure that there is little departure from the original that might mislead someone trying to determine which hieroglyphic signs correlate with points in the transliteration.

The Translation

The version presented here is only one of many English translations of "The Story of the Shipwrecked Sailor." However, it is unique in the fact that it strives to parallel the language of the original Egyptian as closely as possible. In other translations of Egyptian texts, the need to produce a coherent narrative usually requires that ambiguities in the original be settled somewhat arbitrarily. Consequently, any one version of the story presents the interpretation that its author considered most reasonable, and it is only after comparison of multiple editions that the uncertainties inherent in the original texts reveal themselves. In order to avoid this shortcoming, the translation presented on pages 21-30 strives to convey the exact grammar of the original text as literally as possible. Where Egyptian omits conjunctions and pronouns, or uses ambiguous verb forms, additions to the translation are identified by square brackets. The hope being that the translation will be used only to identify vocabulary and understand the general meaning of a particular phrase, not to evaluate the grammar of the original. The translation is organized in lines corresponding as closely as possible to those of the hieratic text. To achieve this end, compound forms split between lines are divided in the translation as well; however, individual English words are not split, but appear on the line where the Egyptian word ends.

The Commentary

The commentary is meant to provide the reader with clarification of difficult features of the story, or where complete disambiguation is impossible, a discussion of plausible interpretations. The comments are designed to be as complete as possible, though this approach is not without certain limitations. Most notably, no two grammars correspond completely in the use of descriptive terms. In an effort to prevent ambiguity and use language which will be most familiar to the majority of readers, all descriptions utilize the vocabulary of the so-called "standard theory" followed most strictly in Hoch's *Middle Egyptian Grammar*. However, application of this principle should not imply support for this approach over those of other authors, and references to the works of Allen, Gardiner, and Hoch appear throughout. References to scholarly articles that concern this story are periodically included, and full references to these can be found in the bibliography. However, this commentary is not limited to matters of language, and relevant literary components are also discussed. These, of course, are much more subjective than interpretations of grammar and vocabulary, and the reader should feel free to disagree with any of these suggestions.

The Appendices

As well as the text and commentary just described, this work includes several appendices provided for reference and research purposes. The first is a complete glossary of every vocabulary item in the story. The entries are given with the hieroglyphic writing, transliteration, part of speech, and relevant English equivalents. Each entry is supplemented with a list of lines in which it occurs so that the reader can be sure that the word found in the glossary is the correct match of the one in the text itself. Following the glossary is a complete list of all signs in the transcribed text with their hieratic equivalents, the total number of occurrences, and a list of lines in which they can be found. This is provided both as a reference and to encourage the study of the original hieratic. Also for this purpose, a cross-reference immediately follows the sign list with the Gardiner Sign List indices of each sign shown in order of their appearance in the original text. Using the cross-reference, an unknown sign can be identified, and this result can then be compared to the appearance of both the hieroglyphic and hieratic signs in the sign list. All together, these references should provide the necessary tools for studying this story directly from the original papyri.

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HIEROGLYPHIC TRANSCRIPTION

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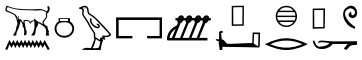
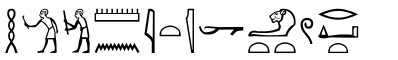
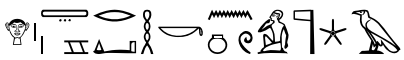
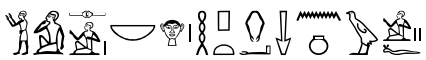
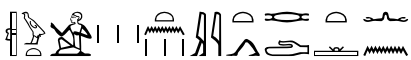
3 

4 

5 

6 

7 

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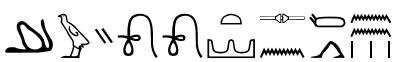
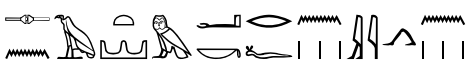
9 

10 

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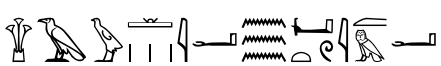
13 

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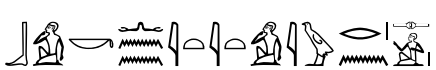
17 

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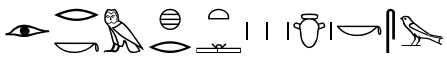
20 

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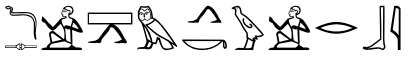
23 

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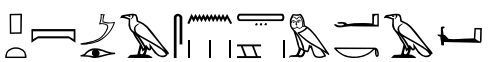
29 

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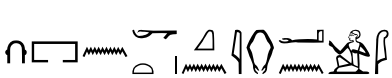
44 

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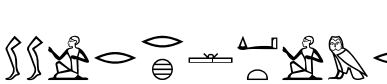
46 

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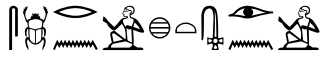
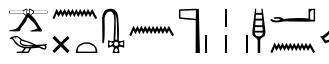
55 

56 

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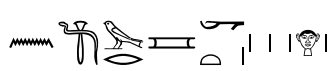
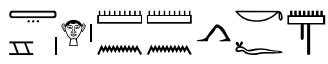
59 

60 

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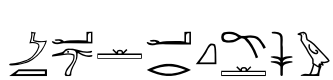
66 

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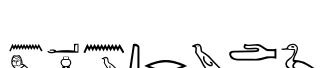
70 

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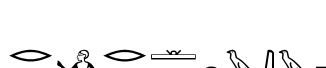
72 

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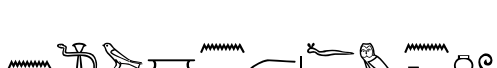
85 

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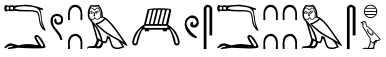
92 

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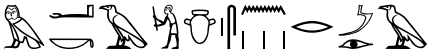
96 

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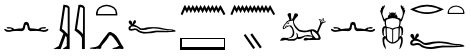
98 

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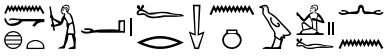
100 

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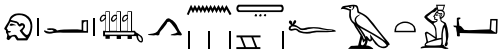
103 

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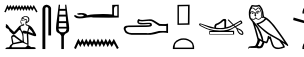
106 

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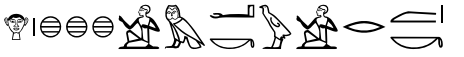
108 

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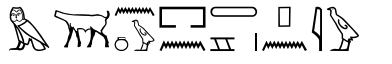
119 

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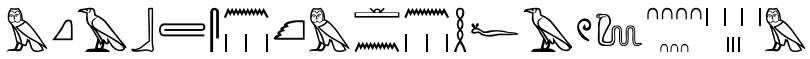
127 

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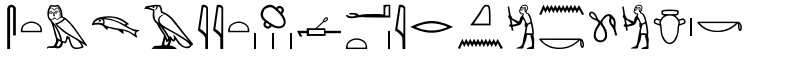
133 

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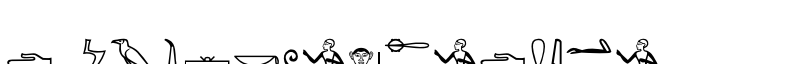
138 

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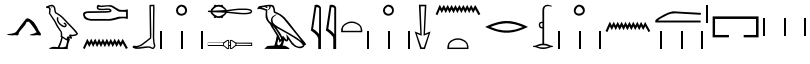
143 

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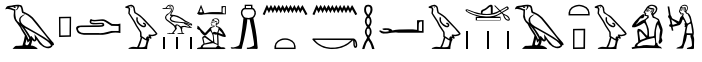
146 

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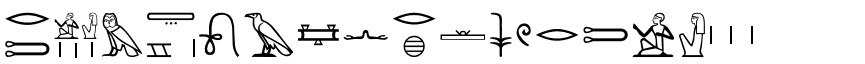
148 

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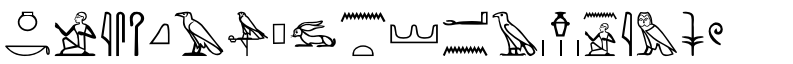
151 

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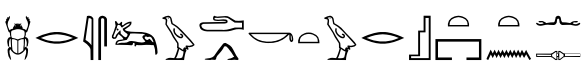
153 

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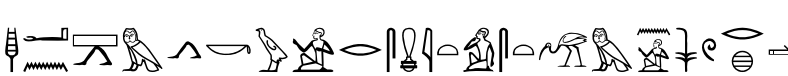
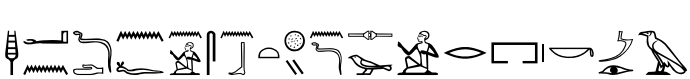
157 

158 

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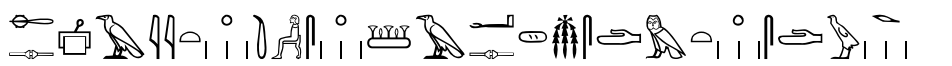
163 

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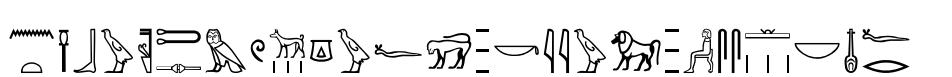
165 

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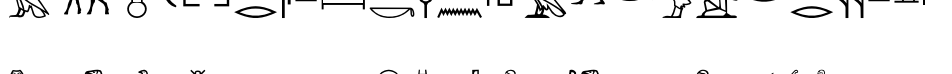
170 

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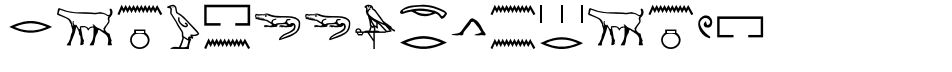
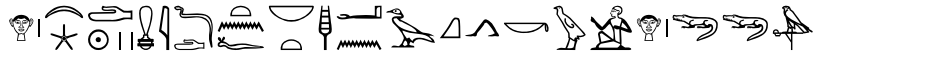
174 

175 

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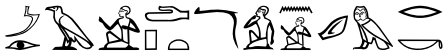
181 

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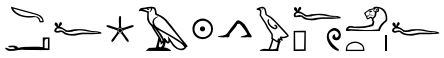
186 

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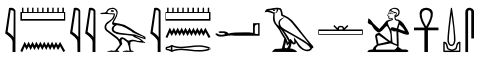
189 

TRANSLITERATION

1 *ḏd ỉn šmsw ỉḳr wḏꜣ*

2 *ỉb.k ḥꜣty-ʿ m-k pḥ.n.n*

3 *ḫnw šsp ḫrpw*

4 *ḥw mnỉt ḥꜣtt rdỉ.t(ỉ)*

5 *ḥr tꜣ rdỉ ḥknw nṯr dwꜣ*

6 *s nb ḥr ḥpt sn-nw.f*

7 *ỉswt.n ỉỉ.t(ỉ) ʿd.t(ỉ) nn*

8 *nhw n mšʿ.n pḥ.n.n*

9 *pḥwy wꜣwꜣt sn.n.n*

10 *snmwt m-k rf.n ỉỉ.n*

11 *m ḥtp tꜣ.n pḥ.n sw*

12 *sḏm rk n.ỉ ḥꜣty-ʿ ỉnk šw*

13 *ḥꜣw ỉʿ tw ỉmỉ*

14 *mw ḥr ḏbʿw.k ỉḫ wšb.k*

15 *wšd.t(w).k mdw.k n*

16 *nsw ỉb.k m-ʿ.k wš-*

17 *-b.k nn nỉtỉt ỉw r n s*

18 *nḥm.f sw ỉw mdw-*

19 *-.f dỉ.f ṯꜣm n.f ḥr*

20 *ỉr.k m ḫrt ỉb.k swr-*

21 *-d pw ḏd n.k sḏd.ỉ rf*

22 *n.k mỉtt ỉry ḫpr(.w) m-ꜥ.ỉ*

23 *ḏs.ỉ šm.kwỉ r bỉꜣw*

24 *n ỉty hꜣ-*

25 *-.kwỉ r wꜣḏ-wr m dpt*

26 *nt mḥ 120 m ꜣw.s mḥ 40 m sḫ-*

27 *-w.s sḳd 120 ỉm.s*

28 *m stp(w) n kmt mꜣ.sn*

29 *pt mꜣ.sn tꜣ mꜥkꜣ*

30 *ỉb.sn r mꜣw sr-*

31 *-.sn ḏꜥ n ỉỉt nš-*

32 *-ny n ḫprt.f ḏꜥ pr.(w)*

33 *ỉw.n m wꜣḏ-wr tp-ꜥ*

34 *sꜣḥ.n tꜣ fꜣ.t(w) ṯꜣw*

35 *ỉr.f wḥmyt nwyt*

36 *ỉm.f nt mḥ 8 ỉn ḫt ḥḥ(w)*

37 *n.i̯ s(y) ḥ.n dpt*

38 *mwt.(t)i̯) ntyw i̯m.s n sp*

39 *w i̯m ḥ.n.i̯ rdi̯.kwi̯*

40 *r i̯w i̯n wꜣw n wꜣḏ-*

41 *-wr i̯r.n.i̯ hrw 3 w.kwi̯*

42 *i̯b.i̯ m sn-nw.i̯ sḏr.k-*

43 *-wi̯ m-ḫnw n kꜣp*

44 *n ḫt ḳni̯.n.i̯ šw-*

45 *-yt ḥ.n dwn.n.i̯ rd-*

46 *-wy.i̯ r rḫ di̯t.i̯ m r.i̯*

47 *gm.n.i̯ dꜣb(w) i̯ꜣ-*

48 *-rrt i̯m i̯ꜣḳt nbt špst*

49 *kꜣw i̯m ḥn nḳwt*

50 *špst mi̯ i̯r.t(w).s rmw*

51 *i̯m ḥn ꜣpdw nn ntt*

52 *nn st m-ḫnw.f ḥ.n*

53 *ssꜣ.n.(i̯) wi̯ rdi̯.n.i̯ r tꜣ*

54 *n wr ḥr wy.i̯ šdt.i̯ ḏꜣ*

55 *sḫpr.n.i ḫt ỉr.n.i*

56 *sb n sḏt n nṯr(w) ḥḳ.n sḏm.n.i*

57 *ḫrw ḳrỉ ỉb.-*

58 *-kwỉ wꜣw pw*

59 *n wꜣḏ-wr ḫtw ḥr gmgm*

60 *tꜣ ḥr mnmn kf.n.i*

61 *ḥr.i gm.n.i ḥfꜣw*

62 *pw ỉw.f m ỉỉt n(y)-sw*

63 *mḥ 30 ḫbswt.f wr.s*

64 *r mḥ 2 ḥḳw.f sḫrw*

65 *m nbw ỉn(ḥ)wy.fy m ḫsbd*

66 *mꜣḳ ḳrḳ(w) sw r ḫnt*

67 *ỉw wp.n.f r.f r.i ỉw.i*

68 *ḥr ḫt.i m-bꜣḥ.f*

69 *ḏd.f n.i n-m ỉn(w) tw sp 2 nḏs*

70 *n-m ỉn(w) tw ỉr wdf.-*

71 *-k m ḏd n.i ỉn(w) tw r ỉw pn*

72 *rdỉ.i rḫ.k tw ỉw.k m ss*

73 *ḫpr.t(i) m nty n mꜣt.f iw md-*

74 *-w.k n.i nn wi ḥr sḏm*

75 *st iw.i m-bꜣḥ.k*

76 *ḫm.n.(i) wi ḥḳ.n rdi.f wi*

77 *m r.f it.f wi r st.f*

78 *nt snḏm wꜣḥ.-*

79 *-f wi nn dmit.i wḏ-*

80 *-ꜣ.kwi nn itt im.i*

81 *iw wp.n.f r.f r.i iw.i*

82 *ḥr ḫt.i m-bꜣḥ.f*

83 *ḥḳ.n ḏd.n.f n.i n-m in(w) tw sp 2*

84 *nḏs n-m in(w) tw r iw pn*

85 *n wꜣḏ-wr nty gs(wy).fy m nw-*

86 *-y ḥḳ.n wšb.n.i*

87 *n.f st ḳwy.i ḫꜣm*

88 *m-bꜣḥ.f ḏd.i n.f*

89 *ink pw hꜣ.kwi*

90 *r biꜣw m wpwt*

91 *ỉty m dpt nt*

92 *mḥ 120 m ȝw.s mḥ 40 m sḫw.-*

93 *-s sḳdw 120 ỉm.s*

94 *m stpw n kmt*

95 *mȝ.sn pt mȝ.sn tȝ*

96 *mʿkȝ ỉb.sn r mȝ-*

97 *-w sr.sn ḏʿ*

98 *n ỉỉt.f nšny n ḫprt.f*

99 *wʿ ỉm nb mʿkȝ ỉb.f*

100 *nḫt ʿ.f r sn-nw.f nn*

101 *wḫȝ m ḥr-ỉb.sn ḏʿ*

102 *pr.(w) ỉw.n m wȝḏ-wr*

103 *tp-ʿ sȝḥ.n tȝ fȝ.t(w)*

104 *ṯȝw ỉr.f wḥmyt nwyt*

105 *ỉm.f nt mḥ 8 ỉn ḫt ḥḥ(w)*

106 *n.ỉ s(y) ʿḥʿ.n dpt mwt.t(ỉ)*

107 *ntyw ỉm.s n sp wʿ ỉm*

108 *ḥr-ḫw.ỉ m-k wỉ r-gs.k*

109 *ḫ.n ỉn.kwỉ r ỉw pn*

110 *ỉn w3w n w3d-wr*

111 *dd.ỉn.f n.ỉ m snd m sp 2*

112 *nds m 3tw ḥr.k*

113 *pḥ.n.k wỉ m-k ntr rdỉ.n.f*

114 *nḫ.k ỉn.f tw r ỉw pn n k3*

115 *nn ntt nn st m-ḫnw.f*

116 *ỉw.f mḥ(w) ḫr nfrt nbt*

117 *m-k tw r ỉrt 3bd ḥr*

118 *3bd r kmt.k 3bdw 4*

119 *m-ḫnw n ỉw pn ỉw*

120 *dpt r ỉỉt m-ḫnw*

121 *sḳdw ỉm.s rḫ(w).n.k*

122 *šm.k ḥn.sn r-ḫnw*

123 *mwt.k m nỉwt.k*

124 *rš.wy sdd dpt n.f sn ḫt mr*

125 *sdd.ỉ rf n.k mỉtt ỉry ḫpr.w m ỉw pn*

126 *wn.ỉ ỉm.f ḥn snw.ỉ ḫrdw*

127 *m-ḳꜣb.sn km.n.n ḥfꜣw 77 m*

128 *msw.i ḥnʿ snw.i nn sḫꜣ.i n.k*

129 *sꜣt ktt int n.i m sšꜣ ʿḥʿ.n sbꜣ*

130 *hꜣ.w pr.n nꜣ m ḫt m ʿ.f ḫpr.n r.s(n) nn wi ḥnʿ*

131 *ꜣm.ny nn wi m ḥr-ib.sn ʿḥʿ.n.i mwt.kwi n.sn gm.n.i*

132 *st m ḥꜣyt wʿt ir ḳn.n.k rwd(.k) ib.k*

133 *mḥ.k ḳni.k m ḫrdw.k sn.k*

134 *ḥmt.k mꜣ.k pr.k nfr st r ḫt nbt*

135 *pḥ.k ḫnw wn.k im.f*

136 *m ḳꜣb n snw.k wn.k rf*

137 *dmꜣ.kwi ḥr ḫt.i dmi.n.i*

138 *sꜣtw m-bꜣḥ.f ḏd.i rf n.k*

139 *sḏd.i bꜣw.k n ity di.i sšꜣ.f*

140 *m ʿꜣ.k di.i int n.k ibi ḥknw*

141 *iwdnb ḫsꜣyt sntr n gs-pr*

142 *sḥtpw nṯr nb im.f sḏd.i rf ḫprt*

143 *ḥr.i m mꜣt.n.i m-bꜣw.f nṯr dwꜣ.tw n.k*

144 *m niwt ḫft-ḥr ḳnbt tꜣ r-ḏr.f sft.i*

145 *n.k kꜣw 4 m sb n sḏt wšn.n.i n.k*

146 *ꜣpdw di.i int n.k ḥꜥw ꜣtpw*

147 *ḫr špss nb n kmt mi irt n nṯr mrr*

148 *rmṯ m tꜣ wꜣ n rḫ sw rmṯ*

149 *ḥꜥ.n sbt.n.f im.i m nn ḏd.n.i m nf m ib.f*

150 *ḏd.f n.i n wr n.k ꜥntyw ḫpr.t(i) nb sntr*

151 *ink is ḥḳꜣ pwnt ꜥntyw n.i-imy sw*

152 *ḥknw pf ḏd.n.k int.f bw pw wr n iw pn*

153 *ḫpr is iwd.k tw r st tn n-sp*

154 *mꜣ.k iw pn ḫpr(w) m nwy ḥꜥ.n dpt tf*

155 *ii.t(i) mi srt.n.f ḫnt ḥꜥ.n.i šm.kwi*

156 *rdi.n(.i) wi ḥr ḫt ḳꜣ siꜣ.n.i ntyw m-ḫnw.s*

157 *ḥꜥ.n šm.kwi r smit st gm.n.i sw rḫ(w) st*

158 *ḥꜥ.n ḏd.n.f n.i snb.t(i) sp 2 nḏs r pr.k mꜣ.k*

159 *ḫrdw.k imi rn.i nfr(.w) m niwt.k m-k ḫrt.i*

160 *pw im.k*

161 *ḥꜥ.n rdi.n.(i) wi ḥr ḫt.i ꜥwy.i ḫꜣm m-bꜣḥ.f*

162 *ḥꜥ.n rdi.n.f n.i sbwt m ꜥntyw ḥknw iwdnb*

163 *ḥsʒyt tỉšpss šʒʿs msdmt sdw*

164 *nw mʿmʿ mrryt ʿʒt nt sntr nḏḥyt*

165 *nt ʒbw ṯsmw gwfw kyw špss nb nfr*

166 *ʿḥʿ.n ʒtp.n.ỉ st r dpt tn ḫpr.n rdỉt.ỉ (wỉ) ḥr ḫt.ỉ*

167 *r nṯr dwʒ n.f ʿḥʿ.n ḏd.n.f n.ỉ m-k tw r spr r-ḫnw*

168 *n ʒbd 2 mḥ.k ḳnỉ.k m ḫrdw.k rnpy.k*

169 *m ḫnw ḳrs.t(w).k ʿḥʿ.n hʒ.kwỉ r mryt*

170 *m hʒw dpt tn ʿḥʿ.n.ỉ ḥr ỉʒš n mšʿ*

171 *nty m dpt tn rdỉ.n.ỉ ḥknw ḥr mryt n nb n ỉw pn*

172 *ntyw ỉm.s r mỉtt ỉry nʿt pw ỉr.n.n m-ḫd*

173 *r-ḫnw n ỉty spr.n.n r-ḫnw*

174 *ḥr ʒbd 2 mỉ ḏdt.n.f nbt ʿḥʿ.n ʿḳ.kwỉ ḥr ỉty*

175 *ms.n.ỉ n.f ỉnw pn ỉn.n.ỉ m-ḫnw n ỉw pn*

176 *ʿḥʿ.n nṯr dwʒ.n.f n.ỉ ḫft-ḥr ḳnbt tʒ r-ḏr.f*

177 *ʿḥʿ.n rdỉ.kwỉ r šmsw*

178 *sʒḥ.kwỉ m*

179 *tpw.f mʒ wỉ r-*

180 *sʒ sʒḥ.ỉ tʒ r-sʒ*

181 *mꜣ.i dpt.n.i sḏm rk*

182 *n r.i m-k nfr sḏm n rmṯ*

183 *ʿḥʿ.n ḏd.n.f n.i m ir ỉḳr*

184 *ḫnms in-m rdit mw*

185 *n ꜣpd ḥḏ-tꜣ n sft.-*

186 *-f dwꜣ iw.f pw ḥꜣt.f*

187 *r pḥ.fy mi gmyt m sš*

188 *m sš sš ỉḳr n ḏbʿw.f*

189 *imny sꜣ imn ʿꜣ ʿnḫ(.w) (w)ḏꜣ(.w) s(nb.w)*

ENGLISH TRANSLATION

Speaking by the follower excellent: “Be prosperous
your heart high official. Behold, we have reached
home. Having been taken [is] the mallet;
having been driven in [is] the mooring-post; the prow rope is placed
upon land; given [is] praise; the god [is] worshipped;
man every upon embracing his comrade.
Our crew has returned safe, without
loss of our army. We have reached
the two limits of Wawat. We have passed
Biggeh. Behold, now we, we return
in peace. Our land, we reach it.
Listen you to me high official. I [am] devoid
exaggeration. Wash yourself; Put
water upon your fingers. Then you [would] answer.
[If] you [should] be addressed, you would speak to
the king, your heart in your hand, [and]
you would answer without stammering. Indeed the mouth of a man,
it saves him. Indeed speech

19 his it causes to veil to him the face.

20 You would act with the concerns of your heart.

21 [But] tiring it is to speak to you. I relate let me

22 to you a similar thing which happened through me

23 myself. I went to the mining region

24 for the sovereign. Went down

25 I to the sea in a boat

26 of cubits 120 in its length, cubits 40 in

27 its width. Sailors 120 [were] in it

28 from the pick of Egypt. [Whether] they look at

29 the sky, [or] they look at land, braver [were]

30 their hearts than lions. Predict

31 they a howling wind not [its] having come,

32 a thunderstorm not its development. A howling wind came up

33 [when] we [were] in the sea before

34 we reach land. Is lifted the wind;

35 it acts as a harbinger [of] the wave

36 which was in it of cubits 8. Indeed, the mast pushes

for me it. Then the boat

died. [Of] those who [were] in it, not survived

one therefrom. Then I, I was put

toward an island by a wave of

the sea. I spent days 3, I am alone [with]

my heart as my [only] companion. Sleep

I in the interior of an enclosure

of a tree. I embraced

the shadow. Then I stretched out

my legs to learn what I would put in my mouth.

I found figs [and]

grapes therein, vegetable every valuable,

sycamore figs therein, together with notched sycamore figs,

cucumber as if it is cultivated. [There were] fish

therein together with birds. [There was] not that which

not it [was] in its interior. Then

I satisfied myself, [and] I placed toward the ground

for [it was too] great upon my hands. I cut out a fire drill;

I created a fire; I made

an offering of fire to the gods. Then I heard

the sound of a storm, [and] thought

I [it] a wave to be

of the sea, [but] trees upon cracking, [and]

the land upon shaking. [When] I uncovered

my face, I found [it] a snake

to be [who] he [was] in coming. He was of

cubits 30; his beard it was greater

than cubits 2, his body overlaid

with gold, his eyebrows with lapis lazuli

real. Bent [was] he toward the front.

Indeed he opened his mouth toward me [when] I [was]

upon my belly in his presence.

He says to me 'Who brought you?' twice, 'little man.

'Who brought you? If delay

you in telling to me [who] brought you to island this,

I cause that you know yourself you being as ash,

you having become as that which no one sees it.' 'Indeed,

you speak to me, [but] not I upon understanding

it. I am in your presence,

I did not know myself.' Then he places me

into his mouth. He takes me to his place

of residence. Seats

he me, without my being cleaved.

I was sound; without the taking away [of] that which is in me.

Indeed, he opened his mouth to me. I am

upon my belly in his presence.

Then he said to me 'Who brought you?' twice

'little man, Who brought you to island this

of the sea which its sides [are] in

the water?' Then I answered

to him it. My hands bent in respect

in his presence. I say to him

'I it is, I went down

to the mining region in an assignment of

91 the sovereign in a boat of

92 cubits 120 in its length, cubits 40 in width

93 its. Sailors 120 [were] in it

94 from the pick of Egypt.

95 [Whether] they look at the sky, [or] they look at land,

96 braver [were] their hearts than

97 lions. They predict a howling wind

98 not its coming, a thunderstorm not its development.

99 One therein every braver [was] his heart,

100 stronger his arm than his comrade. There was not

101 a fool in their midst. A howling wind

102 came up [when] we [were] in the sea

103 before we reach land. Is lifted

104 the wind; it acts as a harbinger of the wave

105 which was in it of cubits 8. Indeed, the mast pushes

106 for me it. Then the boat dies.

107 [Of] those who [were] in it, not one survived therefrom

108 except me. Behold me at your side.

109 Then I was brought to island this.

110 by a wave of the sea.'

111 He said to me 'Do not fear, do not' twice

112 'little man, Do not worry your head.

113 You have reached me. Behold, a god has caused that

114 you live. He brought you to island this of ka.

115 There is not that which is not it in its interior.

116 It is filled having good things all.

117 Behold, you [are] toward spending month upon

118 month until you have completed months 4

119 in the interior of island this. There is

120 a boat toward coming, in [its] interior

121 sailors in it [whom] you have met.

122 You [will] go together with them to home.

123 You [will] die in your town.

124 How joyful [it is] to relate an experience to him [when] pass things painful.

125 Relate let me to you a similar thing which happened in island this.

126 I was in it together with my siblings [and my] children

in their coil. We totaled snakes 77 as

my children together with my siblings. Not I [will] recall for you [that]

a daughter girl came to me as a prayer. Then a star

fell; burst forth they in fire in his track. It happened to them without me therewith.

They burned not [was] I in their midst. Then I, I died for them [when] I found

it as a heap of corpses one. If you have been brave, [and] you make firm your heart,

you [will] fill your embrace with your children, you [will] kiss

your wife; you [will] see your home. More beautiful it [is] than thing every.

You [will] reach home [which] you were in it

in the coil of your siblings. You [will] be, may it be so.'

I was stretched out upon my belly; I touched

the ground in his presence. 'I speak let me for you

[so that] I [may] relate your impressiveness to the sovereign, [and] I [may] cause that he become acquainted

with your greatness, [and so that] I [may] cause the bringing to you of laudanum, oil,

youdeneb, spice, [and] incense of the temple [that]

contented god every in it. I relate let me the happenings

upon me through what I have seen in your impressiveness [so that] the god [may] be worshipped for you

in the city before the face [of] the council [and] the land to its limit, [and so that] I [may] sacrifice

145 for you bulls 4 as an offering of fire, [and so that] I [may] wring the necks of for you

146 birds. I will cause to be brought to you ships laden

147 under riches every of Egypt like what do for a god beloved

148 the people in a land far-off [which] not know him the people.'

149 Then he laughed at me in that which I had said in the inaccuracy in his heart.

150 He says to me, 'Not abundant to you [is] myrrh, [though] you have become an owner [of] incense.

151 I meanwhile, [am] the ruler [of] Punt [and] the myrrh to me belongs it.

152 Oil this [which] you said its bringing the product it is chief of island this,

153 it happens, meanwhile, [when] you separate yourself with respect to place this, never

154 you [will] see, island this having become as water.' Then boat this

155 came as it was predicted by him before. Then I, I went.

156 I placed myself upon a tree high. I recognized those who [were] in its interior.

157 Then I walked to report it, [but] I found him to know it [already].

158 Then he said to me 'Farewell,' twice 'little man toward your house. You [will] see

159 your children. Cause my name to be good in your town. Behold, [this] my portion

160 is from you.'

161 Then I placed myself upon my belly, my hands bent in respect in his presence.

162 Then he gave to me cargo of myrrh, oil, youdeneb,

163 spice, tishepses, sha'as, black eye paint, tails

164 of giraffe[s], a lump great of incense, tusks

165 of ivory, hounds, monkeys, apes noble every good.

166 Then I loaded it onto boat this. It happened [that] I placed [myself] upon my belly

167 in order the god to worship for him, then he said to me, 'Behold, you [are] to draw near to home

168 for months 2 [at which point] you [will] fill your embrace with your children, you [will] be young

169 in [your] home, [and] you [will] be buried.' Then I went down to the shore

170 in the vicinity [of] boat this. Then I [was] upon calling to the army

171 which [was] in boat this. I gave praise upon the shore to the lord of island that.

172 Those in it to a likeness what is done expedition was what we did northward

173 to the capitol city of the sovereign. We arrived at home

174 upon months 2 as what he said everything. Then I entered before the sovereign.

175 I presented to him tribute this which I brought from the interior of island that.

176 Then the god he worshipped for me before the face the council [and] the land to its limit.

177 Then I was put toward "follower,"

178 I was endowed with

179 his chiefs. Regard me

180 after I set foot on land, after

181 I have seen what I have experienced. Listen with respect to you

182 to my utterance. Behold, [it is] good to listen to people."

183 Then he said to me, "Do not act as the excellent [man],

184 friend. For what is given water

185 to a bird [on] the dawn of slaughter

186 its [on] its morning?" [Thus] goes it [from] its beginning

187 to its end like what is found in writing,

188 in the writing [of] the scribe excellent of his fingers,

189 Amny, son [of] Amen the elder, [May he] live, prosper, [and] be healthy.

COMMENTARY

1 *ḏd ỉn* – There are two ways to take the words *ḏd ỉn* in this sentence. The first, which is the interpretation usually presented, is to see it as a *sḏm.ỉn.f* verb form. Since *sḏm.ỉn.f* verbs signify subsequent action, this view implies that the form is used at the beginning of the story for dramatic effect or that a portion of the first part of the story has been lost. A full discussion of the state of the original papyrus which suggests that the beginning of the story is missing can be found in the article by Bolshakov. However, the preservation of the rest of the papyrus argues against his conclusion, and the *sḏm.ỉn* construction, which seems to lend support to this view, could be interpreted differently. The second option, supported by the phrase's position at the beginning of the story, would be to view *ḏd* as an infinitive. In other such cases, the infinitive acts more like an introductory label for the upcoming narration. In this regard it takes such a substantive role as to approximate a noun such as 'speaking' or even 'speech'. Taking *ḏd* as an infinitive makes *ỉn* the preposition 'by', giving the rough translation, 'the speaking by the follower' or even, 'the speech by the follower'. This interpretation is much more reasonable for the first words of the narrative and does not entail the assumption that some portion of the test is missing. For an explanation of infinitives in narration, see Allen §14.14 and Gardiner §306.2. For more on the *sḏm.ỉn.f* verb form, see Gardiner §429.

šmsw – This is the title of an official that literally translates as 'follower' from *šmsỉ*, 'to follow'. Use of this title in this and other narratives suggest that it is a position of honor, perhaps referring to the leader's 'right-hand man'.

wḏꜣ – The distinction between *wḏꜣ* – 'prosperous' and *wḏꜣ* – 'to proceed' is clarified by the determinative 𓏏 (Y1) in place of 𓂝 (. The idiomatic phrase *wḏꜣ ỉb* translates 'to be glad' (lit. prosperous of heart). The verb here is imperative, addressing the official directly in the following line.

2 *ḥꜣty-ꜥ* – This is the title of a royal official, a phrase rather than single word, which is usually translated 'high official', but which literally means 'he whose hand is in front'. *ḥꜣty* is a nisbe from *ḥꜣt* – 'front', 'beginning' with *ꜥ* – 'hand', 'arm' added in the form of the *nfr ḥr* construction. The noun is vocative, as the official is being addressed directly in what is purported to be recorded speech. This is evidenced most clearly by the use of the 2ms possessive suffix pronoun in *ỉb.k* preceding. Gardiner §87.

m-k – This unusual (though not uncommon) form is usually translated as a particle meaning 'look' or 'behold' with the *k* representing the 2ms suffix

pronoun. Allen suggests that the form is derived from the imperative form of a verb meaning 'to see' but he does not make any suggestions as to what verb it may be. This is a reasonable conjecture in light of the fact that the word obviously functions to direct the listener's attention to what is being described; however, this line of reasoning could be misleading as it is possible that it is a figurative usage of a word that is not directly related to sight. In English, the conceptual relationship between physical possession and the mental possession of vision is evident in the words 'behold' and 'hold', and this relationship would almost certainly exist in Egyptian minds as well. Therefore, it seems possible that *m-k* derives from the phrase *(i)m(y)-ꜥ*, meaning 'that which is in the hand', thus 'that which is held', used figuratively in other cases to mean 'that which is understood'. This phrase could then be derived to mean 'what you should understand is...' with the addition of a possessive suffix pronoun. If this is the case, it would probably be better transliterated *(i)m(y)-ꜥ.k.* Although the occurrence in carved glyphs of the sign (D38) in place of (D36) might seem to argue against this interpretation, it is not necessarily proof to the contrary. A word so commonly used as *m-k* could have easily lost the pronunciation of ꜥ, and later scribes might have mistaken the sign which originally stood for the word 'hand' as a phonetic compliment for the initial *m*. A similar situation occurs in the example found in Allen §19.7 in which the sign (D38) occurs in a situation where it must be interpreted as the word ꜥ, hand.

3 *ḫnw* – Although this word suggests the idea of a physical residence, as implied by the det. (O1), evidence that it is being used in the sense of 'homeland' comes from the mention of the ship's approach to different places in Egypt later in the narrative. See lines 9-10. Gardiner alludes to this meaning in §234.

šsp…ḫw – Although active in appearance, context and usage determine that these verbs must be considered passive. Although the subject could be supplied from the previous verb, *pḥ.n.n*, a passive reading seems much more appropriate. See Allen §21.11 and Gardiner §422. The sign (D40) is written identically to (D36) in the hieratic text, as are several other signs derived from the basic extended hand. Its appearance here is determined only by context.

4 *mnit* – A noun probably derived from the verb *mini*, 'to moor'. In the hieratic, the determinative sign (P11) is indistinguishable from the sign (T14). Its appearance here is determined only by context.

ḥꜣtt – This noun appears to be derived from a feminine nisbe of *ḥꜣt* – "front, beginning." In this hieroglyphic transcription, the determinative 𓊪 resembles the phonetic sign 𓎛, and might initially be mistaken as a sign of the plural. However, in the hieratic text the two signs are quite different; in fact, the former is a vertical reflection of the latter. Since this cannot be explained by the appearance of the hieroglyphic signs, which are distinguished by the outward or inward curve at the bottom, this variation can only be explained as an arbitrary modification in the hieratic in an effort to distinguish the two signs.

rdỉ.t(i) – In this case, the verb form is stative as indicated by the subject-first word order, noted as such in Gardiner §310. The fact that this form cannot be an infinitive is shown by the lack of a preposition after the subject and the context that implies completed action. Gardiner's suggestion that this and the preceding phrases are independent clauses without introductory particles is both unnecessary and unsupportable. See Gardiner §322. The most likely interpretation is that they are clauses joined to *m-k pḥ.n.n ḫnw* in line 2 in asyndeton.

5 *tꜣ* – The sign 𓊃 (N16) in hieratic is often indistinguishable from 𓊨 (O34). The best indications are the signs 𓍿 (Z1) and 𓈖 (N23) below it (the most common determinatives for 'land') and of course context, the alternate translations being, "The prow-rope is placed upon the door-bolt." and "The prow-rope is placed upon the man."

rdỉ – Once again, the verb is a passive *sḏm.f*.

dwꜣ nṯr – The reversed word order is the result of honorific transposition and is not to be taken as a sign of a stative verb in subject stative construction.

6 *s nb* – Gardiner mentions that this is a common way of saying 'everyone'. Since all of the sailors are probably men, the distinction here is not very important. Gardiner §103.

ḥr ḥpt – The best interpretation of this phrase would probably be the pseudoverbal construction *ḥr* + infinitive which adds the sense of contemporaneous action to the scene and is also translated with an English progressive construction, i.e. "The mallet is taken ... while every man is embracing his comrade." Another possible interpretation would be to take *ḥpt* as a noun and *sn-nw.f* as a direct genitive giving, "Every man is upon the embrace

of his comrade." The former is by far more likely, but in either case the meaning remains unaffected.

sn-nw.f – This word, which literally means 'second', can be translated as 'companion' or 'equal'. It is rendered 'comrade' in this translation to give the impression of brothers-in-arms. The sign (Z4) at the end of the word is used as a determinative, and should not be transliterated or taken as a marker of the dual.

7 *ỉswt* – The sign is only differentiated from by a very small stroke. This seems to be another arbitrary invention of the hieratic that is unnecessary in this case, due to the sign's context, but may be necessary in others. This is usually transliterated *ỉswt.tn* or *ỉswt.ṯn.* Gardiner §62. Allen suggests that *ỉswt.ṯn* was written to preserve the pronunciation of the final *-t* of *ỉswt* which was already disappearing from the pronunciation of other feminine nouns, a similar example of which can be found in Allen §16.3. This suggestion is, however, somewhat speculative. While it is true that the pronunciation of the final *-t* as a feminine marker fell out of use at some point (cf. M.E. - *st-ḥmt* to Coptic ⲥϩⲙⲉ), it cannot be said for certain that this was already occurring at such an early date, as the final *-t* as a feminine marker is written long after this text and is consistently retained even in much later Demotic papyri. Another way of viewing the transliteration *ỉswt.ṯn*, helpfully suggested to me by a fellow student and perhaps the least speculative, would be to take *ṯn* as the 2cp suffix pronoun written in error for the 1cp suffix pronoun.

ỉỉ.t(ỉ) – The verb form is stative, but refers to a past event in a way that leads to its translation as an English present perfect. This use of the stative is only found with intransitive verbs. Allen §17.6.

ʿd.t(ỉ) – The adjective here could be either be feminine in agreement with *ỉswt* or stative. Form alone is not a clear indicator, but the distance of this word from the word it modifies suggests that it is stative. See Gardiner §314.

nn – Translated simply 'without', this particle meaning 'not' seems to derive its meaning from the fact that Egyptian often omits the copular verb and coordinating conjunctions. It is easy to see how '[while there is] not' could essentially mean 'without' in the appropriate context. For further explanation, see Gardiner §109.

8 *nhw* – The determinative , which might lead to the reader to see *nhw wr* – 'great loss' due to its similarity to , is more easily seen in the hieratic.

mšꜥ.n – The word is a collective noun and the first set of plural marks is merely a determinative.

9 *pḥwy* – Although this word is usually considered a "false dual" as it were, it seems possible in this case that the dual signifies that the boat has passed completely through Wawat, crossing both its southern and northern borders.

wꜣwꜣt – Wawat is a region of Upper Egypt/Lower Nubia between the first and third cataract. The mention of Wawat and Senmut means that they are traveling north from Nubia into Egypt.

10 *snmwt* – Senmut refers to the city of Biggeh, south of Aswan. (Simpson 51)

m.k – See the note on line 2 above.

rf.n – This particle probably marks the sentence as hortatory in sense, i.e. "Let us return in peace." The *n* is the 1cp suffix pronoun which is repeated following the verb. Gardiner §66, mentioned again in §252.3c. Cf. line 21.

11 *m ḥtp* – This literally translates as 'in peace' but functions as an adverb and often means 'safely'.

tꜣ.n – 'Our land' obviously refers to Egypt. Although possessive pronouns are used with *tꜣ* in the "Book of the Dead," the usage here is unusual. "The expression, 'our land,' is not otherwise attested in Egyptian literature and may in fact have a patriotic nuance." Simpson. 51.

sw – The inclusion of the resumptive pronoun as the object of the verb emphasizes *tꜣ.n* and suggests that the sentence *tꜣ.n pḥ.n sw* should actually be interpreted as two clauses. This means that "We have reached our land." would be an imperfect translation; "This is our land and we have reached it." or "This is our land which we have reached." would more accurately convey the emphatic role of the object.

12 *sḏm* – The verb is imperative.

r.k – This is an enclitic particle derived from the preposition *r* with the 2ms suffix pronoun. Allen translates this sentence, "listen, with respect to yourself, to me!" (Allen §16.7.2). See also Gardiner §252.2. This particle may be the narrator's way of suggesting that listening to him is not just something being demanded but something which is in the official's best interest. This interpretation is further suggested by the following sentence "I am devoid of exaggeration." in which the narrator seems to be trying to persuade the official to hear his story. A good free translation of the phrase might be, "Listen to me, official, for your own good, because what I will tell you is true."

ḥꜣty-ʿ – Again the noun is vocative. See line 2 above. Gardiner §87.

13 *ḥꜣw* – The most common definition of this word is 'excess'. In this case, the 'excess' that the narrator seems to be denying is one of speech, hence the translation of 'exaggeration'. On a different note, the plural strokes are a determinative reflecting either the sense of multitude inherent in the word 'excess', the final *-w* in the word's spelling or both, in a typically Egyptian, visual *double entendre*.

iʿ – The verb is imperative. The first (D36) is the uniliteral *ʿ*, the final (D40) is a determinative and has no phonetic value. The imperative clause stands independently without an introductory particle as is typical. See Gardiner §337. Cf. line 1.

tw – Here the 2ms dependent pronoun is the reflexive object of the imperative *iʿ*. The dependent pronouns are used for objects of the imperative whether the object refers back to the subject of the verb or to another. . The expected form *ṯw* has been replaced by the later *tw*. See Allen §16.3, Gardiner §43. Cf. lines 72, 161.

imi – This is the irregular imperative form of the verb - *rdi* – 'to give', 'put', 'cause'. Gardiner §336.

14 *iḫ* – This particle acts as a connector and usually implies that the following clause is a potential result of the proceeding one. See Gardiner §40.3 and §228, and Allen §19.6.1. The link between the official's washing his hands and answering the king is not completely clear. Perhaps, as in many modern cultures, physical cleanliness is being associated with spiritual and mental purity.

wšb.k – The verb is most likely the prospective *sḏm.f* following the particle *iḫ*, in

which case the overall phrase obtains a conditional quality; however, the verb form is identical to the more common *sḏm.f* form, and it is impossible to determine its mood with certainty.

15 *wšḏ.t(w).k mdw.k* – The addition to the translation of 'if' stems from the fact that the two verbs are both prospective forms without any introductory particle resulting in a conditional clause. The effect of this construction is to impart to the condition a certain hypothetical sense much like the *future less vivid* constructions of other classical languages, hence the addition of 'should...would'. Hoch §139. Gardiner's interpretation of these phrases, "so that thou mayst answer, when thou art addressed, and speak to the king" leaves the subsequent phrase unconnected without any introductory particle and can only work if the particle *ỉḫ* from line 14 is supplied for the last clause as well. The resulting grammar is considerably more awkward than it should be. Gardiner §212 and §505.3.

16 *ỉb.k m-ḥ.k* – Although in form *m-ḥ.k* is identical to the compound preposition and lacks a stroke determinative, despite Gardiner's suggestion it is probably best interpreted with its literal meaning here. Gardiner §178.1. Due to the nature of Egyptian, these words can be seen as a complete sentence, "Your heart is in your hand." or as a virtual subordinate clause, 'with your heart [being] in your hand'; however, the lack of any introductory particle suggests that this is to be seen as a dependent clause. See Gardiner §117. Since this phrase is most likely a figurative expression meaning, 'with self possession', it is probably best to interpret it adverbially, i.e. describing the manner in which he will speak to the king. Since the Egyptians considered the heart to be the center of intelligence, the word 'heart' could reasonably be translated 'mind', while the phrase 'in your hand' can mean 'well understood', similar to the way colloquial English uses the phrase 'to have the situation well in hand' to mean 'under control'. It is then fairly clear how the phrase, 'with your own mind well understood' could mean 'with complete self possession'.

wšb.k – The lack of any introductory particle suggests that this verb is also a prospective form and subordinate to the previous sentence. Since the previous sentence is conditional, this is clause is probably an addition to the apodosis without any conjunction.

17 *nn nỉtỉt* – In this capacity, *nn* negates an infinitive to indicate the lack of the event that a finite verb would affirm and serves as the negative counterpart of the pseudoverbal construction. This use of *nn* to mean 'without' is similar to that

found in lines 7-8. See Gardiner §307.

nḏtḏt – This is an infinitive as evidenced by *nn* and the lack of clear subject, in which case the subject is provided by the previous clause. Hoch §105.

ḏw – While, the translation of 'indeed' gives clear presence to the word in translation, in reality it introduces the subject of the upcoming verb. See the note on *nḥm.f* below and Gardiner §463.

r – This word could just as easily be translated as 'speech'. It is translated 'mouth' here in an effort to ease the translation and distinguish it from *mdw* in the following line.

18 *nḥm.f* – The suffix pronoun is present to account for the fact that the subject has already been introduced by the particle *ḏw* (see above). Once again, the sign (D36) is not clearly distinguished from (D40) in the hieratic. Cf. line 6, 13. Hoch §37.

sw – Here the dependent pronoun is the direct object of *nḥm.f* and refers to *s* in the previous line.

ḏw – The particle is probably identical in function to *ḏw* in the previous line. Gardiner's reference to this example suggests that *mdw.f* is a verb. Gardiner §462. See the note below for a discussion of this possibility.

mdw – If *mdw* is interpreted as a noun, it is clearly singular as evidenced by the 3ms suffix pronoun of the verb in the next line. Though the final *w* is an occasional feature of singular nouns with an inherent sense of plurality (cf. *ḥꜣw* in line 13), the *w* in *mdw* is probably carried over from the verb form.

ḏw mdw.f dḏ.f – Two possible interpretations of this phrase are equally valid. Either *ḏw mdw.f* can be a verb form and the main clause, with *dḏ.f* as a prospective *sḏm.f* expressing result, i.e. 'He speaks such that he causes [himself]...' with the suffix pronouns of both verbs referring back to *s* in line 17, or *mdw.f* can be considered a noun in anticipatory emphasis. In the latter case, the word order, with the subject following *ḏw* and a resumptive suffix pronoun on the subsequent verb, serves to emphasize *mdw* and mark the significance of the narrator's point, namely that speech, not strength or cunning, is what gets a person out of a difficult situation. This implication, as well as the fact that such a construction

would parallel the previous sentence, suggests that taking *mdw* as a noun is the better interpretation.

19 *dỉ.f* – The verb, which normally means 'to give' or 'put', can take an infinitive or a verbal noun clause as a direct object and mean 'to cause' or even, 'to allow'. See Gardiner §70.

ṯȝm n.f ḥr – A smoother translation of the entire sentence would be, "His speech causes him to veil his face." The phrase *ṯȝm ḥr* is an idiom meaning 'to show indulgence'. This leads to the translation of *n.f* as 'to himself'. Overall, a free translation could be, "His speech allows him to honor himself." Although *ṯȝm* and *ḥr* are closely connected in sense, the rules of Egyptian word order require that the preposition *n* + suffix pronoun when functioning as a dative be placed before the direct object. Gardiner §66. Cf. lines 37, 87. A similar phenomenon involving different parts of speech occurs with English compound verbs. 'To look up (in a dictionary)' becomes 'I look it up' not 'I look up it' even though 'I look it' by itself is grammatically incorrect.

20 *ỉr.k* – This verb, usually translated 'to do', can also mean 'to act' as if an abbreviation of 'to do things in life'. A more idiomatic translation would be 'to live', not in the sense of 'to be alive', but in reference to consistently acting in a certain manner, as is the usage here. The lack of introductory particle suggests that the verb is prospective and could either be the apodosis of an implied condition, i.e. '[If you should heed my advice], you would act...' or could be understood as a later addition to the conditional statement begun in line 15. The presence of the phonetic complement, which could also be a sign of duplication of the final radical, supports this interpretation, despite Gardiner's suggestion that this is a simple *sḏm.f*. See Gardiner §439.

m – Simply translated as 'with', the preposition in this context could be translated more clearly 'in accordance with'.

ḫrt ỉb.k – The noun *ḫrt* literally means 'state', 'affairs', or 'concerns'. The whole phrase, 'concerns of heart', is a fairly straightforward idiom translatable as 'desires'. Thus the overall sentence could be translated, "[If you should heed my advice], you would act in accordance with your own desires."

swrd – Here the causative verb stands as the subject in an A *pw* B nominal sentence which requires that position A be occupied by a noun, in this case an

infinitive which could then be translated as a verbal noun such as 'a tiresome thing'. Since A *pw* B sentences require that A be the predicate and B the subject in apposition to *pw*, *ḏd* is understood to be the subject and *swrd* the predicate. (Allen §7.10). Here this convention yields the translation, "To speak (or speaking) to you is something tiring." or "Speaking to you is tiring you." Even the translation, "I can tell that my speaking to you on this subject is boring you." assigning a double function to *n.k* is possible, although this interpretation may not be fully supported by the grammar.

21 *ḏd* – As mentioned, the verb is an infinitive, the B of the A *pw* B nominal sentence.

sḏd.i – Although the verb is technically causative, the prefix does not actually imply causation but changes the verb's meaning from 'say' to 'recount'.

rf – This particle probably marks the sentence as hortatory in sense. Gardiner translates it as, "Let me relate to you..." Gardiner §66, mentioned again in §247.3. Cf. line 10.

22 *mỉtt* – This is a noun which might be better described as a neutral feminine substantive adjective from *mỉtw*, 'one like', 'equal'. Itself a nisbe from the preposition *mỉ*, 'like'. The usual translation "likeness" would be inappropriate here because the word refers to a similar event not a tangible likeness. Although clear in its meaning, this phrase is somewhat confusing in light of the overall story. At this point, the reader does not know anything about the *šmsw*'s or the *ḥȝty-*ʿ's expreience thus far, and it is difficult to imagine what 'a similar thing' would be. Instead of being clarified by the upcoming story, this confusion is only exacerbated when the *šmsw*'s tale seems to have absolutely nothing to do with his or the *ḥȝty-*ʿ's situation at the beginning of the narrative. This introduction may simply be a formulaic statement used to introduce an imbedded story and is the same phrase used by the snake to introduce his own tale. Cf. line 125.

ỉry – As Gardiner notes in §66 and §113, *ỉry* is a nisbe form of the preposition *r* which became a way of expressing possession to a third person antecedent. The translation following this view is, "Let me relate to you the like thereto." more loosely, "Let me tell you about something which is similar to what we have been talking about."

ḫpr(.w) – In some cases, such as this one, participles referring to feminine nouns which are neuter in sense may be masculine. Gardiner §511.3

m-ḥ.i – Although at first glance this phrase appears to mean 'in my hand', the absence of the stroke determinative suggests that this is the compound preposition *m-ḥ* with a suffix pronoun. Like most compound prepositions this was probably originally a phrase such as 'in hand' whose role expanded to include more figurative usages and eventually lost the physical indications of its components. Its role here is probably to show that the sailor played a part in the events he is about to describe without implying that they were entirely under his control. For this and similar compound prepositions, see Gardiner §178.

23 *ḏs.i* – The word is *ḏs* – 'self' with the 1cs suffix pronoun, often translated 'myself' in a construction remarkably similar to English.

This point begins the narrator's tale within the story.

šm.kwi – The verb is clearly stative in form, but based on the context it must be expressing a past event with little bearing on the present. If it were to be viewed simply as a stative verb with reference to the present, it would mean 'I have gone' and imply that the narrator is still on the voyage he is about to describe, which is certainly not the case. In this case it is best translated 'I went' which has relevance to the present only in the sense that the event has happened to the narrator, but is not ongoing at the time of this narration. This function of the stative is commonly found in intransitive verbs of motion. See Gardiner §312.3.

bi3w n ity – Although also translatable as 'the mining region of the sovereign', the above translation which suggests that the *n* means 'for the benefit of' makes more sense in context.

24 *ity* – Not the variant spelling of *ity* used here. The more common of which is .

h3.kwi – Again the verb is stative expressing a past tense. See Gardiner §310. Cf. line 7

25 *w3ḏ-wr* – Literally meaning 'the great green', this is the usual Egyptian term for the sea, and subsequent examples will not be noted.

26 *nt* – The feminine genitival adjective agrees with *dpt* in the previous line.

mḥ 120 – The writing of the number after the noun it modifies is typical of Egyptian. The fact that the unit (here cubit) is a singular noun is also a typical Egyptian feature of number writing. The word 'cubits' above is translated in the plural in order to clarify the translation. This is the convention followed in all similar examples that follow. For the orthography of cardinal numbers, see Gardiner §261.

ỉw.s – Here the 3fs suffix pronoun refers to *dpt* in the previous line, as it does in the following examples and forms a virtual relative clause. See Gardiner §196.

sḫw – Hoch suggests that this word is simply *wsḫ* showing graphic transposition; however, the fact that the word is split between two lines would argue against this interpretation. Hoch, p 113. A look at the original papyri shows that the more typical spelling could have been written just as easily in the same amount of space. Therefore, there is no reason to suppose that this is a variant writing rather than an alternate form of the word itself.

27 *sḳd* – As in the previous line, the word is singular but is best translated as an English plural. This word appears to be related to the verb *sḳdỉ* – 'to sail, voyage'.

ỉm.s – Once again, the 3fs suffix pronoun refers back to *dpt* in line 25.

28 *stp(w)* – This word could be translated 'the choice' or even 'the best.' The intended meaning is that these sailors were among the best available, and the upcoming events surprise and overwhelm them, giving credence to the idea that these events are exceptional and probably of magical origin.

mỉ.sn…mỉ.sn – the translation here with the "whether...or..." construction is added to clarify the meaning of the passage, and is justified by the fact that a certain conditional quality is imparted on the sentence by the use of prospective verbs. See Hoch §139 and Gardiner §217 and §454, though the latter does not admit the prospective quality of the verbs in his explanation. The point of these sentences seems to be that the sailors are always brave since the average Egyptian's field of vision usually included either earth or sky. The story does not seem to be suggesting anything about their bravery at sea, but is instead using a figure of speech that simply means 'at all times' to enliven the narrative.

29 *mꜥkȝ* – This adjective is shown to be comparative by the construction with the preposition *r*. This word is sometimes transliterated *mkȝ* or even *mỉkȝ*, taking the sign to be a phonetic complement and, in the case of *mỉkȝ*, assuming an *i* that has dropped out of writing. In any case, the meaning is the same.

mꜥkȝ ỉb.sn – This acts as a *nfr ḥr* construction, that is, it is the sailors not their hearts who are the actual referents of the adjective brave. The nuance is subtle, but relevant since the English translation can be misleading. In English, "Their hearts were braver than lions." sounds like, "Their hearts were braver than lions'." and therefore assumes "Their hearts were braver than *the hearts of* Lions." because the adjective refers to the body part itself, not its possessor. In Egyptian, because the adjective actually refers to the possessor of the body part, it can be used in a direct comparison to another like creature, without inevitably necessitating the assumption of another *ỉb.sn*.

30 *sr.sn* – The translation calls for the addition of the word 'could' as the narrator is clearly saying that the sailors were normally capable of predicting storms, not that they actually did in this case. This distinction becomes relevant in the few upcoming lines. The determinative sign which begins this line and the sign in the next line are written identically in the hieratic. This ambiguity is mentioned by Gardiner: "M.K. hieratic shows a strong tendency to use for E7 and E27." Gardiner, "Sign List".

31 *n ỉỉt* – Although this word looks as if it could be a stative verb, it is more likely a *sḏmt.f* form since the prediction would be expected to come before the storm, and the use of the *sḏmt.f* would convey this sequence of events unequivocally. See Gardiner §§402-403 and Hoch §155.

32 *n ḫprt.f* – See the note on *n ỉỉt* in the previous line.

pr.(w) – The verb is clearly stative due to the presence of the subject before the verb, and the fact that the verb *prỉ* is an intransitive verb of movement when all previous intransitive verbs of movement expressing past tense in this story have been stative. The omission of the suffix is common in the 3ms stative. This example is cited in the table presented by Gardiner. Gardiner §320.

33 *ỉw.n* – The presence of *ỉw* here stands as support for the pronoun and introduces the subordinate adverbial clause. The use of *ỉw* to introduce a subordinate clause

is the opposite of its role of identifying the main clause. The difference, as Gardiner explains in §117, is that *ỉw* usually only introduces subordinate clauses when the subject is a pronoun. In this role, *ỉw* may be the ancestor of the ⲉ- prefix used to define Coptic circumstantial verbs. See also the reference in Allen §12.17 where he gives the several possible translations for this phrase.

tp-ꜥ – Here translated, 'before', literally, 'upon the hand'. One of the many compound prepositions discussed in Gardiner. Gardiner §181.

34 *sꜣḥ.n* – Like other *sḏm.f* forms in this story, this verb is translated in the present tense; however, it is clear from context that it is meant to express the past or even pluperfect tense. The verb itself is probably prospective since it follows a preposition. Hoch §75.2.

fꜣ.tw ṯꜣw – This is a simple passive verb form with following subject. As in the previous and following simple verb forms, context suggests that this verb expresses a past event.

35 *ỉr.f* – See the note on line 20.

wḥmyt – Faulkner defines this word as 'continued howling of wind'. However, context and the word's similarity to *wḥmw*, 'herald' and *wḥm*, 'repeat', 'report' suggest that it describes an inanimate object that acts as a herald of things to come, hence the translation here.

36 *ỉm.f* – The 3ms suffix pronoun probably refers to the wind of line 34. The image is a sudden blast of wind being followed immediately by a large and previously unseen wave.

mḥ 8 – See the note on line 28.

ỉn – This particle can have different functions, but in this case, appears to emphasize *ḫt* as the subject of the sentence in the so-called participial statement. Although *ḫt* is a masculine noun irregularly ending in *-t*, the masculinity of the participle is the result of the construction. That is *ḥḥ(w)* would be masculine regardless of the gender of its subject. The emphasis expressed here could appear in translation as, "Indeed, it is the mast which pushes..." perhaps suggesting the irony of a part of a ship, especially the mast, being a blessing in a shipwreck. In this capacity it bears similarity to the first *n* of the independent

pronouns which also stand in the same emphatic position, but is more accurately identified with the particle *ỉn* meaning 'by' used with passive verb forms. See Gardiner §227 and Hoch §134.

ḫt ḥḥ – The subject-verb word order is unusual but results from the particle *ỉn*. In this case, the verb cannot be considered stative with an omitted 3ps ending *.w* because the verb is clearly being used transitively, acting on the dependent pronoun in the next line. What this means is that the subject *ḫt* must be established, and consequently emphasized by, the particle *ỉn*, and the verb a perfective active participle. The meaning of this construction is something like, "Indeed the mast is what pushes it for me." See Gardiner §227.3.

ḥḥ(w) – the meaning of this word is not known with complete certainty, but since it occurs in the participial construction it could be a reduplicated form of the verb *ḥw* which appears in line 4 and can mean 'to drive off'.

37 *n.ỉ s(y)* – The word order used here where the dative with suffix pronoun is placed before the dependent pronoun is exceptional in the sense that prepositional phrases normally follow the objects of the verb; however, the preposition *n* + suffix pronoun is a special case and always occurs before any nouns which are not pronouns including the subject. Gardiner §66.

s(y) – The dependent pronoun probably refers to the wave mentioned in line 35. *s(y)* cannot possible refer to *ḫt* because, although ending in *t*, *ḫt* is masculine. Ignatov claims that *s(y)* refers to the *dpt* mentioned in line 25 and later in this line. There are numerous problems with this theory. To begin with, the distance between the first mention of *dpt* and *s(y)* is significant, with many other potential antecedents in between. Also, it is unlikely that a dependant pronoun would refer to a noun mentioned later when the obvious alternative of inverting the position of the noun and pronoun (**ỉn ḫt ḥḥ n.ỉ dpt.* *ḥ.n.s mwt.(tỉ)*) works grammatically and is less ambiguous. Further, the idea that *ḥḥ* describes the mast 'piercing' the boat defies common sense. Why would the narrator make a point of stating that the mast, which was previously attached to the boat, pierces it again, and why would this be as he says, 'for him' (*n.ỉ*). Taking *s(y)* to refer to *nwyt* in line 35, which is the nearest preceding feminine noun, and *ḥḥ* to mean 'push away' is both more logical and more appropriate to the situation, since such a statement would explain why the narrator survived the wave crashing over the ship while all others perished, i.e., because he was behind the mast which prevented the wave from striking him directly. In this case, *ḥḥ* might be

more clearly translated, 'blocks', but the above translation preserves a connection to *hwỉ* in line 4 from which its meaning here is derived.

ḥr.n – This conjunctive particle translates as 'then' and usually indicates, not only subsequent events, but also some sort of shift in the narrative. Here the narrator moves from a somewhat chaotic and fast moving description of the events of the shipwreck to a terse summation of the fate of the boat and the other sailors. The word itself may be derived from the verb *ḥr* – 'to stand', perhaps even an abbreviation of the *sḏm.ỉn.f* form, with an implied indefinite subject (except where a suffix pronoun is added) and literally mean 'then it arose that...' Further examples of this construction will not be noted. See Gardiner §482 and Hoch §90.

38 *mwt.(tỉ)* – Although the form here does not show any visible signs of being a 3fs stative verb, the presence of what must surely be the subject before the verb, and the presence of a final *t* in the writing of this same sentence in line 106 suggests the spelling given here. As suggestion by Gardiner, it is possible that the 3fs suffix combines with the final *t* in *mwt* in pronunciation and therefore may be omitted in spelling. Gardiner §62.

ntyw…ỉm – The adverb *ỉm* refers back to the substantive subject *ntyw*. *ntyw* is placed first in emphasis and the adverb is required to show that the survivors would have come from that group. Gardiner §147.4.

39 *ḥr.n.ỉ* – The use of the suffix pronoun to introduce the subject after this particle, whereas prepositions and most particles expect the dependent pronoun, identifies it as a derived verb form. As mentioned by Hoch, *ḥr.n* with the suffix pronoun introduces the subject when followed by a stative verb of motion. Hoch §92.

rdỉ.kwỉ – The translation, 'I am put', is an effort to reflect the meaning of the stative which is neither a true passive although somewhat passive in sense, nor a true active, although often translated actively. The real meaning of the form is closer to the Greek middle or the Coptic qualitative than it is to any English construction.

40 *ỉn* – The particle here introduces the agent of a stative rather than *sḏm.tw.f* verb. Nevertheless, the meaning is the same. Gardiner §39.

41 *ỉr.n.ỉ* – The verb is *ỉrỉ*, 'to do', 'make' but with a direct object of time it is translated 'spend'.

wꜥ.kwỉ – This verb form exemplifies the use of the stative quite clearly. As an adjective/verb derived from *wꜥ*, 'one', *wꜥỉ* means 'to become alone' in the stative it means 'to be in a state of having become alone' or more simply 'to be alone'. This meaning is different from the perfect in that it does not refer in any way to the past or to a previous event that resulted in the current state of things, but specifically to a present condition, as if it existed independently of the past, but which must logically be the result of some previous change. Its use here is adjectival, qualifying the subject of the verb *ỉr.n.ỉ*. In this capacity the stative verb functions much like a participle. See Gardiner §314.

42 *ỉb.ỉ m sn-nw.ỉ* – This sentence illustrates the typical use of parenthetical information as description. Although the phrase could be taken as a sentence on its own (though the lack of an introductory particle suggests otherwise, Gardiner §117), it makes more sense to interpret it as a subordinate adverbial clause, since its purpose is to reiterate the sailor's solitude. In terms of the Egyptian, the clause is an independent thought inserted in the narrative as parenthesis. Since this phrase is technically a complete sentence with two nominals and an *m* of predication, it is possible to split hairs over the grammatical and logical predicate. In this case, *ỉb.ỉ* is clearly the logical predicate (in this context it is more relevant to ask "Who was his only companion?" than "What was his heart?") although it is in the position of the grammatical subject. The result is to give emphasis to *ỉb.ỉ* and thus emphasize the sailor's isolation. The same effect can be achieved in English with "His dog is his best friend." which simply means that he loves his dog, being replaced by, "His best friend is his dog." which emphasizes his lack of real friends. For a detailed explanation of logical and grammatical predicates, see Gardiner §126.

43 *m ḫnw n* – This phrase is actually a preposition plus a noun plus another preposition, but these elements have become so closely linked that they should be thought of as a single preposition, much like English, 'inside'. See Gardiner §159 and §178.

44 *ḫt* – The word is taken here to mean 'tree' although it could just as easily mean 'mast'. Previous reference to the mast in line 36 gives to support to the latter interpretation, but the fact that the *ḫt* must be able to provide shelter enough for a man to sleep in suggests that it describes a tree in this context. Furthermore, *ḫt* is

used in line 59 to describe what can only be trees with no more introduction or clarification than is found here.

kꜣp n ḫt – The word *kꜣp* which usually means 'hut' is here translated 'enclosure' to illustrate the fact that it must be part of a tree, not a freestanding shelter. The temptation to take the *n* of the indirect genitive to mean 'made of' and translate the phrase, 'a hut of wood' must be resisted because, unlike English, Egyptian refers to the material of which something is made with the preposition *m* (Gardiner §162.5). Therefore the *kꜣp* must be something which is possessed by the tree but is still large enough to have a human-sized interior. The word 'enclosure' captures this sense without being any more specific than the text allows.

šwyt – It seems reasonable to assume that this word is a derivative of *šw*, 'to be devoid of' especially considering that shadows are really nothing more than spaces lacking in light. However, the word actually bears more similarity to *šw*, 'sunlight' since they shares the solar disk ☉ (N5) determinative. In this case, the relationship may be less immediately apparent, but could be based on the fact that sunlight inevitably creates shadows.

45 *ḥr.n dwn.n.i* – The particle *ḥr.n* followed by a *sḏm.n.f* verb is common in narratives. As in previously noted examples, it establishes the sequence of events. Describing this as a separate construction seems unnecessary. See Gardiner §478.

ḳn.n.i šwyt – Although the literal meaning of this phrase is fairly clear, the point that it is expressing is not so obvious. At first glance, the phrase 'I embraced the shadow' makes sense and sounds very literary, but what does it actually mean? The best interpretation is probably to consider 'I embraced the shadow' to be a metaphor for 'I fell into a deep sleep'. It is not unusual in this or other narratives to reiterate a previous statement (cf. *ḏr pr.w … fꜣ.tw ṯꜣw* in lines 32 and 34), so this could be a way of emphasizing the sailor's exhaustion upon washing up on the island. Furthermore, the sentence which follows and describes the sailor setting out to look for food and drink, presumably the first thing a person would do after waking up on a desert island, is introduced by the particle *ḥr.n* thus marking a turning-point in the action and suggesting that the immediately prior events were of a similar nature.

rdwy – The use of the dual seems to be most common in reference to body parts.

46 *r rḫ* – This could be literally translated, 'in order to know,' but the sense that it expresses, 'in order that I would come to know' is more clearly captured with 'to learn'.

dỉt.ỉ – This word is a feminine singular relative verb form of the anomalous verb *rdỉ*. Gardiner §387.2. It refers to an undefined antecedent which is also the direct object of the verb. Gardiner §382. The perfective relative form can be prospective and refer to future action, as is the case here. See Gardiner §389.2b and Hoch §160.

47 *ḏ3bw ỉ3rrt* – In typical Egyptian style, no conjunction is used to join the two things the narrator finds while English requires the insertion of 'and'. However, as in the following line, the word *ḥnꜥ* may be used. Gardiner §91.

gm.n.ỉ … ỉm – There are two ways to interpret this first sentence. Either the figs and grapes can be taken to be the direct objects of *gm*, and *ỉm* as an adverb modifying the whole sentence, or *gm* can be thought of as a verb introducing a noun clause. That is, "I found figs and grapes therein." or "I found that there were figs and grapes therein." Since word order in either case is identical, any reason to choose one option over the other can only be based on circumstantial evidence. The choice in this commentary to take the fruits as direct objects of *gm* is based on the previous sentence in which the narrator says he went to look for what he might eat. Thus the focus of his attention is on the items themselves, not the fact that they existed on the island. That is to say, what he finds immediately answers the question, "What will I put in my mouth?" On the other hand, the alternate interpretation where the *ỉm* makes the fruits as well as their location a part of his discovery emphasizes the sailor's surprise at finding so many good foods on a desert island. This mystery is certainly a part of what is being conveyed in either reading. The absence of *ỉw* at the beginning of this sentence, which is noted in Gardiner §117, is probably meant to show that it is a preceding result of the previous one; however, for the sake of clarity it is probably best to translate it as a main clause. The consequential nature of the event is not lost in this translation.

49 *ḥnꜥ* – This conjunction makes clear that irregardless of what interpretation is taken with respect to these phrases on the whole, the sentence, *ỉ3kt nbt šps, k3w ỉm ḥnꜥ nḳwt šspt mỉ ỉr.t(w).s* cannot be broken down into smaller complete sentences.

50 *ỉꜣkt … mỉ ỉr.t.sy* – The phrases following the sentence in line 47 pose another problem for translation. The question is, are they independent sentences, or are they simply clauses added to the first? If *dꜣbw* and *ỉꜣrrt* are taken to be direct objects (See 48 above), then the *ỉm* in line 48 must modify the verb *gm.n.ỉ*. It is then logically necessary for the following sentences to be independent because the repetition of *ỉm* would result in one verb being modified by the same adverb multiple times. While this is not impossible, it is tedious language even in oral storytelling. The result is that the subsequent phrases need the addition in translation of a word such as "also" to accurately convey their connection to the first sentences while retaining their status as complete sentences on their own. The resultant translation is, "I found figs and grapes there. Also, there was every valuable vegetable..." The alternative, which is possible when the *gm.n.ỉ* in line 47 introduces a noun clause, is to take all subsequent phrases as noun clauses added in conjunction to the first. Thus, "I found that there were figs and grapes therein and that there were..." Of course, an equally possible alternative to this would be to render the first sentence as a verb introducing a noun clause, while still considering the following phrases to be independent sentences, i.e. "I found that there were figs and grapes therein. Also, there was..."

rmw ỉm ḥnʿ ꜣpdw – The adverb *ỉm* is interjected between two nouns joined by the conjunction *ḥnʿ* and applies to both. Gardiner §121.

51 *nn* – If they had continued this far, the conjoining noun clauses almost certainly end here. The complex nature of the sentence that follows as well as the way that it seems to summarize what has just been said, suggest that the following phrase stands alone.

nn ntt nn st – The best way to understand this somewhat confusing phrase is to take *ntt nn st m ḫnw.f* as a noun clause, the existence of which is negated by the first *nn*. The result is that 'that which is not in its interior' itself is said not to exist. Although this is still somewhat confusing, what is really trying to be expressed is the phrase's inverse, "Everything that exists is in its interior." Colloquial English often creates parallels such as, "There's no place I've never been" meaning, "I've been everywhere." Gardiner §46.2. This interpretation is similarly expressed in Hoch §113 and Gardiner §199.

53 *ssꜣ.n.(ỉ) wỉ* – The reader must supply a 1cs suffix pronoun, which is not difficult considering that the story has been almost entirely in first person narration.

Making this assumption even easier is the dependent pronoun *wỉ* showing that the verb is being used reflexively. See Gardiner §412. Cf. line 156.

54 *n wr* – This phrase could be interpreted as an indirect genitive with an implied referent such as 'some', and *wr* taken to be a substantive meaning 'large amount'. This reading is not impossible, and another instance of *wr* to mean 'greater part' or 'chief thing' occurs later in line 152. However, taking *wr* to be an adjective verb with its subject omitted provides a better interpretation of this phrase. This is the reading presented in this translation and in Gardiner §486.

ꜥwy.ỉ – Note the use of the dual, once again, a form that seems to occur most frequently with body parts.

šdt.ỉ – The form here is a narrative *sḏmt.f*. Gardiner §406.

šdt.ỉ…sḫpr.n.ỉ – The note by Hoch suggests that these two verbs might be second tense forms. The result of such a construction would be the reciprocal explicatory sentence, i.e. "As soon as I cut out a fire drill, I created a fire." See Hoch page 148, note 23. This interpretation is not certain nor is it really necessary. It is equally possible that the narrator is just listing a series of sequential events. The sequential nature of these sentences is further suggested by the first verbs status as a *sḏmt.f* form. See Gardiner §406. The simplicity of this portion of the narrative in other respects suggests this more basic reading.

55 *sḫpr.n.ỉ ḫt* – The use of the verb *sḫpr* (lit. to cause to come into being) in place of the more common *ỉrỉ*, 'to make' may only be stylistic, perhaps done to avoid using a word that must be used again in the same line. However, it could suggest something about the Egyptian understanding of the nature of fire. Whereas most things which are 'made' are constructed of their constituent parts, fire is not so much 'made' as it comes about once the proper conditions have been set up. That is, a person only creates a suitable environment for fire. It is the fire itself that comes into being and makes irreversible changes in everything it touches.

56 *sb n sḏt* – This is a stock phrase usually translated 'burnt-offering'. *sbỉ* is a verb meaning 'to perish', and like most verbs in Egyptian it can probably act as a noun with a similar meaning such as 'death' or perhaps even 'sacrifice'. The meaning of *sḏt* is less clear, but it could be related to the Coptic word ⲥⲁⲧⲉ meaning 'fire'. Although the connection is not certain, the loss of the final *t* of the feminine and

conversion of *ḏ* to ⲧ are both common features of the development of Coptic from Ancient Egyptian.

57 *ḫrw ḳrỉ* – The two nouns form a direct genitive.

ḳrỉ – The Seth animal determinative in common in words referring those things which were associated in the Egyptian mind with the forces of chaos. For the god Seth and his associations see the reference to te Velde, which can be found in the bibliography.

ỉb.kwỉ wꜣw pw – The use of a stative form is somewhat exceptional and only occurs with verbs in the first person. Gardiner §312. *ỉb*, like many other verbs of thinking, perceiving, and causing, can take a virtual noun clause as its direct object. Although noun clauses can be introduced by *ntt* or *wnt*, many are simply inserted after the verb. When this occurs, the noun clause is actually a sentence that is completely unmarked as a subordinate clause. Context, especially the fact that the sailor is incorrect in thinking that the sound is a wave, confirms that this is a dependent clause. The same occurs in the English translation 'I thought it was a wave of the sea.' where 'it was a wave of the sea' ignoring punctuation, could easily be a sentence on its own if context did not identify it as subordinate. For a complete description of noun clauses, see Gardiner §§183-193.

59 *wꜣḏ-wr* – See line 25.

ḫtw – Unlike the example in line 44, there can be no doubt that in this context the word *ḫt* means 'tree'.

gmgm – Although a reduplicated verb form, it is unrelated to *gm* – 'to find'.

60 *mnmn* – While reduplicated verbs usually intensify the meaning of their unreduplicated counterparts, *mnmn*, 'to move quickly, quake, be shifted' with the determinative seems to mean the opposite of *mn*, 'to remain'. For this reason it is possible to imagine that their similarity is only coincidental. However, it is also possible to define *mnmn* as 'to be repositioned', in which case it could be an intensification of *mn*, 'to establish', or as 'to press repeatedly' thus 'to jostle', which could be derived from *mn*, 'to press'.

ḫtw … mnmn – These two uses of the pseudoverbal *ḥr* + infinitive construction

vivify the scene by adding a sense of contemporaneous and ongoing action, a feature which is reflected in the English past progressive translation 'Trees were cracking, and the earth was shaking' in place of "Trees cracked, and the earth shook." Gardiner §304.1. Cf. 6. Hoch interprets these two clauses to be subordinate to the previous sentence and presents the translation, "I thought it was a wave of the ocean, but the trees were breaking, and the ground was shaking." This interpretation is certainly very reasonable. The image it creates is of a man hearing a far away sound and misunderstanding it, thinking it is only a coming storm or a wave. The strange behavior of the trees and shaking ground occurs so quickly after he first hears the sound that he does not have time to reconsider what the noise might be. He can only hide himself as quickly as possible, and like most people in a situation of panic, he may not even be consciously aware of what he is doing. The language of the text allows the reader to experience these events in a similar fashion. The sound is introduced first, followed by the sailor's thoughts. The unexpected events that alert the sailor to coming danger are directly juxtaposed to the previous clause. Suddenly the situation becomes very chaotic, with *ḥr* + infinitive pseudoverbal constructions adding to the rapidity of the scene. When the dust settles, the sailor is uncovering his face without ever mentioning the fact that he hid himself. The implication is that he did so without thinking, and the lack of narration to this effect gives the reader this impression as well. Hoch §61. Just as in the previous example of lines 2-5, Gardiner's suggestion that these are independent sentences without introductory particles is unnecessary. Gardiner §322.

kf.n.i ḥr.i – Here the verb *kf*, which means 'to unclothe' or 'to strip off', most likely describes the sailor removing his hands from his face or raising his face from the ground. Although it is not explicitly stated, the reader can assume that the sailor either hid his face in his hands or threw himself face-first to the ground when he saw the events of lines 59-60.

61 *gm.n.i ḥfꜣw pw* – Unlike that of line 47, here the example of *gm.n.i* must introduce a virtual noun clause. Since *pw* follows its noun and forms a nominal sentence (in this case a subordinate noun clause), the phrase *ḥfꜣw pw* must express the existence of the snake. Were *ḥfꜣw pw* to stand as an independent sentence, *gm.n.i* would lack a direct object and be an inappropriate addition to the narrative. See Allen §12.14 and Gardiner §186.3.

62 *iw.f m ỉỉt* – Although this phrase could be its own sentence, the translation as a virtual relative clause with *iw.f* providing the resumptive pronoun reflects the

way that the phrase serves to describe the snake. See Hoch §61 and Gardiner §196. *jw.f m jjt* is another pseudoverbal construction like those found in lines 6, 59, and 60. In this case, the *m* is identical to *ḥr* in the previous examples except that it introduces verbs of motion. See Gardiner §304.2 and §331. *jjt* is an anomalous verb with a final *t* in the infinitive. Gardiner §299. Since this entire phrase could be taken as a virtual noun clause, thereby acting as a single noun, the sentence could be seen as an A *pw* B nominal sentence, in which case *jw.f m jjt* is the subject and *ḥfꜣw* is the predicate. The normal translation of this construction would be, "What was coming was a snake." To convey the anticipatory emphasis of the Egyptian, the predicate might be placed first in a cleft sentence, e.g. "It was a snake that was coming." This is a fairly clear way of reflecting both the emphasis and word order of the Egyptian, but it is noticeably awkward in English and certainly not the way a native speaker would express this phrase. A more natural translation would be to construct the sentence normally but add additional stress to the emphasized predicate. This can only done in speech, but might be represented in writing as, "I found that a *SNAKE* was coming!" At any rate, the reason for this construction is to express the sailor's surprise in finding that a giant serpent was the cause of the noise he heard.

jjt – This is the infinitive form of *jj* – 'to come'.

n(y)-sw – This compound word actually represents a sentence with adjectival predicate. The first component, *n(y)* is the genitival adjective as predicate, with the dependent pronoun as subject. The pronoun, *sw* refers back to *ḥfꜣw* in the previous line. The agreement of *ny* in number and gender with *sw* is purely coincidental since adjectives in predicate position do not agree with their subject, and other forms of this compound show *n(y)* as their first part regardless of the gender and number of the pronoun that follows. See Gardiner §114.2.

63 *mḥ* – As in previous examples, the Egyptian noun itself is actually singular with its plurality being expressed by the ordinal number that follows. It is translated in the plural for clarity.

ḫbswt.f wr.s – The typical word order for a sentence with adjectival predicate is to put the adjective before the noun it modifies. Here the noun comes first, and the suffix pronoun on the adjective makes it clear that this is a complete sentence, not just a noun with accompanying adjective. The effect of the construction is to call attention to the noun. Apparently even an Egyptian audience would find it odd

that a snake would have a beard.

64 *ḥꜥw* – A form of *ḥꜥ* – 'limb', 'body part', this word, while grammatically plural, is conceptually much more like a singular noun for 'body' than the literal translation 'body parts' implies.

sḫrw – Usage determines that this is a perfective passive participle, probably masculine plural to agree with *ḥꜥw.f*. It should be noted that based on form alone it could also be imperfective and/or singular. Allen §23.5.

65 *ỉn(ḥ)wy m ḫsbd* – Supply *sḫrw* from the previous line.

66 *ꜥrḳ(w) sw* – Use of the dependent pronoun confirms that this is a sentence with adjectival predicate not a *sḏm.f* form of the adjective-verb. In this case *ꜥrḳ* is a passive participle used as adjectival predicate. See Allen §23.11.

r-ḫnt – This is the compound adverb *r-ḫnt* meaning 'forward' or more literally 'toward the front'.

67 *ỉw … ỉw.ỉ* – As in line , where the suffix pronoun is attached to *ỉw*, unlike cases where *ỉw* precedes a verb form, it can introduce a subordinate clause of time or circumstance. Since *ỉw* before a *sḏm.f* (here *sḏm.n.f*) verb form normally indicates the main clause with an upcoming subordinate, both exist here with essentially the same grammatical function. Gardiner §68. Hoch. §32.

68 *m bȝḥ.f* – Gardiner suggests, albeit with marked uncertainty, that this phrase could mean 'in the foreskin of', an interpretation presumably based on the determinative. Gardiner §178. Such an analysis would suggest that determinatives, when a word's meaning is unknown, can be expected to have much more in common with the word than they actually do in practice. For example, *nḏs* in the following line is determined by the 'little bird of ill repute'. Though the bird is also small, the direct similarities end there, as the word has nothing to do with flying, eating seeds, singing, or anything else related to birds.

69 *ḏd.f n.ỉ* – This phrase directly introduces the snake's words. Gardiner §224.

ỉn – This and following examples are actually perfect active participles used with reference to past time. Gardiner §227 and §§360-361. Use of *n-m* with the perfect

participle serves to emphasize the subject, in this case an interrogative pronoun, giving the translation, "Who was it who brought you." Cf. *in ḫt ḥḥ* in line 36. See also Gardiner §227.3. The explanation to be found in Allen takes a somewhat different approach, but the resulting interpretation is essentially the same. Allen §25.16.1. This use of the participles is often found in direct questions, since the subject is necessarily emphasized. See Gardiner §399.

sp 2 – Literally 'two times', these words are not part of the story proper, they are instead instructions to the reader to imagine that the previous phrase is repeated. That is, "Who brought you? Who brought you, little man?"

nḏs – Though this word is usually translated 'commoner', it is actually just the adjective *nḏs*, 'small' taking a substantive role. Considering that the narrator has just described the snake's size and grandeur in detail, it would make sense for the snake to refer to him a 'little man'.

70 *ỉr* – Although translated 'if', *ỉr* is actually an initial form of the preposition *r* taking as its object the entire noun clause which follows. Like 'if' it conveys the idea that the second phrase is contingent on the first being true, but in a slightly different way. Instead of pointing out the possibility that the first statement could be true and then stating what will result if it is, *ỉr* connects the second sentence to the first with a preposition meaning roughly 'in accordance with...' stating that it is the appropriate result of the event described in the first sentence. Thus a more literal translation would be, 'I will cause that you know yourself as ash as is in accordance with your delaying...' Hoch §137.

ỉr wdf.k m ḏd – Gardiner's description of this phrase as a means of negation ascribes a connotation to the verb *wdf* that, while potentially valid, is not fully supported by the available evidence. The literal translation of this phrase conveys its meaning appropriately enough. See Gardiner §351.

71 *ỉn(.w) tw* – Supply *n-m*.

ỉw pn – The presence of *pn* may not be explained as simply a way of specifying that the island mentioned is the island that they are both standing on, although it certainly has this sense in the English translation. Clearly both the sailor and the snake would know what island he is referring to, so this identification is not really necessary. Furthermore, the snake does not seem to be curious about how the sailor managed to survive the shipwreck and find land. Rather, he seems to

want to know how the sailor managed to get to his island, since it is magical and presumably off limits to the casual visitor. The fact that the snake has the gift of prescience, but did not know that the sailor was coming and still does not know how he got there implies that there is something supernatural at work. In asking "who brought you?" he is assuming that the sailor did not find the way on his own, but was brought by someone else, i.e. someone who has knowledge of the island's location. Overall, the snake's repetitive questions sound panicked and paranoid, like those of someone whose hideout has just been discovered, and the consistent use of *pn* adds to this effect.

72 *rdi.i rḫ.k* – *rdi* meaning 'to cause' has been seen previously. This phrase may be a stylistic inversion of *r rḫ dit.i* in line 46, although the connection is tenuous at best. Gardiner's suggestion that *rḫ.k* is a perfective *sḏm.f* form is impossible in this context. See Gardiner §450.

tw iw.k m ss – While in theory *tw m ss* might be sufficient, it seems that the dependent pronoun is simply not capable of standing as both the object of the verb and part of a pseudo-nominal (adverbial with the *m* of predication) noun clause. Thus *iw* is inserted to support another pronoun.

73 *ḫpr.t(i)* – This is a 2ms stative verb functioning adjectivally to modify the subject of the previous phrase. Cf. the use of the 1cs stative verb in line 41.

nty n – The use of *nty* n simply negates the relative clause and presumably *iwty* could have been used. The undefined antecedent of *nty* is reiterated by the suffix pronoun on *mɜt.f*. Gardiner §201.

mɜt.f – The decision to take the verb as a *sḏmt.f* form is supported by the use of *nty n* in place of *iwty* as the relative pronoun and the form of the verb. In this case, the suffix pronoun stands as the direct object and refers back to *nty*. However, this interpretation is not absolutely necessary. Other examples of *nty n* used in place of *iwty* exist that are not followed by *sḏmt.f* forms, and the verb itself could be considered an abbreviated writing of the passive.

iw – This begins the speech of the sailor following that of the snake and is juxtaposed in dialogue fashion without any introduction. Gardiner §224. The use of *iw* suggests both the repeated action of the subsequent verb and the conjoined relationship of this clause with the following one. See Gardiner §461. This connection is alluded to in the translation with the addition of the word

'but'. The effect seems to be to confirm the first statement while simultaneously juxtaposing the second. A free translation might be, "While it is indeed true that you are speaking to me; I, however, do not understand what you say." For a slightly different explanation, see Hoch §31.

74 *nn wꜣ ḥr sḏm* – The particle *nn* serves to negate the *ḥr* + infinitive pseudoverbal construction. Gardiner §334.

sḏm – Here, the meaning of the verb is probably 'to understand' rather than the more common 'to hear'. Context, not to mention the fact that he is quoting this to the high official mentioned earlier, suggests that the sailor should be able to hear everything that the snake is saying, but is simply too stunned to fully comprehend.

75 *st* – The dependent pronoun refers to an indefinite object, hence the translation 'it'. The main reason for its existence is probably the necessity of having a dependent pronoun stand as direct object when a suffix pronoun on the infinitive acts as the subject (rather than the object) of the verbal notion being expressed by the pseudo-verbal construction. However, it is not uncommon after verbs of knowing and understanding for an undefined dependent pronoun to stand for an implied antecedent as the thing known or understood. In this case, the reader can imagine 'speech' or something similar being the referent of *st*. Gardiner §46.1

76 *ḫm.n.(ỉ)* – The lack of introductory particle on the verb suggests that the previous phrase *ỉw.ỉ m bꜣḥ.k* is to be considered the main clause and *ḫm.n.(ỉ) wꜣ* is a subordinate clause expressing an unexpected result. Thus the somewhat free translation, "I [was] in your presence; however, I did not know myself."

ḥr.n rdỉ.f – According to Allen, the presence of *ḥr.n*, which normally precedes *sḏm.n.f* verb, reveals that the following verb is a perfective *sḏm.f*. Allen §20.4. However, Hoch suggests that the form is a relative present *sḏm.f* expressing a vivid past event. Hoch §96. The effect of this form seems to be to vivify the narrative, and it tends to occur most often in association with unexpected events and fast-paced action. It is therefore reasonable to suppose that this verb is in the present tense and that its use is the same as the use of the present tense in narration in other languages, including English. The reader should note that this interpretation is somewhat speculative. See also Gardiner §480.

79 *nn dmḏt.ỉ* – *dmḏt* must be an infinitive used with *nn* meaning 'without' like the example of *nn nḏtḏt* in line 17. The possibility of reading *nn dmḏ.t(w).ỉ* is precluded by the fact that this construction would unambiguously refer to future time, while context reveals that this clause must express either present or present relative time. For *nn* with the infinitive, see Gardiner §307.

81 *r.ỉ* – The use of the preposition *r* with reference to a person is rare, the more common being *n*. Gardiner §163.2. This phrase itself is idiomatic and the use of *r* may imply a certain degree of purpose behind the action rather than just direction.

85 *gs(wy).fy* – Here the noun is dual but the addition of the 3ms dual suffix pronoun allows for the omission in writing of the dual ending on the noun. Gardiner §75.

87 *n.f st* – Note the word order, dative before direct object. Gardiner §66.

st – Here the dependent pronoun *st* is the direct object of the verb standing for an undefined object. Gardiner §46.1.

ʿwy.ỉ – The additional two reeds (M17) are a common addition to a noun in the dual followed by the 1cs suffix pronoun. Gardiner §75.

88 *ḏd.ỉ n.f* – The use of a *sḏm.f* form here, where a *sḏm.n.f* might be expected, probably serves to enliven the narrative.

89 *ỉnk pw* – This use of the independent pronoun with *pw* serves to introduce the subject of the following subject stative construction. Gardiner §325. The emphasis imparted to the phrase with this construction seems to show the sailor's desire to answer the snake's question from line 83, *n-m ỉn(w) tw?* The snake's questioning suggests that he is concerned by the fact that a man has found a way to his island. The sailor's identification of himself as the agent of this act might be an effort to assuage the snake's concerns.

From this point to line 110 the sailor repeats the events of the shipwreck with only a few variations from the story he has already told. For this reason, only the differences will be noted. For comments on all other aspects of the

grammar in the following section, see the notes on lines 23-41.

90 *m wpwt* – This phrase has quite obviously been added to the story told to the *ḥꜣty-ꜥ*. This may show an effort by the sailor to esteem himself before the snake.

94 *stpw* – Here the spelling inexplicably differs from that of line 28.

99 *wꜥ ỉm … r sn-nw.f* – Here the subject of the adjective/verbs *mḫꜣ* and *nḫt* is *wꜥ* placed in emphatic position. Gardiner §147.2. Its status as the subject is identified by the suffix pronouns on *ỉb* and *ꜥ* following which should not be considered subjects. The Egyptian tendency to modify people themselves with adjectives and refer to the specific body part being described with a genitive is exemplified in the *nfr ḥr* construction, to which these sentences are closely akin. The sentence itself presents a paradox that can only be intentional. Clearly multiple people cannot all be braver than each other; one must be the bravest and strongest, or they must all be equal in strength and bravery. The purpose seems to be to create a dramatically superlative construction. The use of this phrase suggests that at least on a subconscious level the Egyptian storytellers were aware of the abstract concept of the infinite, since only if two men are infinitely brave can they be said to be braver than each other.

100 *nn wḫꜣ* – This sentence represents the use of *nn* with an undefined subject and an adverbial predicate to express non-existence. Gardiner §120. The addition of this statement seems to demonstrate the sailor's efforts to esteem himself before the snake. Not only does it imply that he is not a fool, since he was among them, but it also adds to his prowess. By praising the other sailors he inevitably presents himself as being even more fortunate, because they all perished, but he survived.

108 *ḥr-ḫw.ỉ* – Clarifies that only he has come.

m-k wỉ – *m-k* always introduces the subject as a dependent pronoun. See Gardiner §44.2. This sentence is cited by Gardiner as one which uses a particle to introduce an adverbial predicate. Gardiner §119.

r-gs.k – This is a compound preposition meaning literally 'at your side' or more figuratively 'next to you'. See Gardiner §178.

109 *ỉn.kwỉ* – The use of *ỉn.kwỉ* here in place or *rdỉ.kwỉ* in line 39 is undoubtedly intentional. The verb form itself is a stative acting in the sense of a passive. The fact that the form here is different from that used earlier, and that its usage is somewhat unusual, suggests that this was done for a specific purpose. The reason could be to show the sailor's fear of the snake and his efforts to answer his questions as clearly as possible. Already in lines 70-71 and 83-84 the snake has asked him, "Who brought you?" The verb *ỉnỉ*, 'to bring' is transitive and implies that someone else brought the sailor to the island. The sailor's reuse of this verb in the stative may be seen as an effort to convince the snake that it was only the forces of nature that brought him there. *ỉn wꜣw n wꜣḏ-wr* in the next line reemphasizes this point. For the form itself, see Hoch §94.

111 *m snḏ* – This verb is an imperative negated with the negative imperative *m*, as is most common. Gardiner §340.

113 *nṯr rdỉ.n.f* – The subject *nṯr* is placed in anticipatory emphasis and reiterated by the resumptive suffix pronoun on the verb. Gardiner §148. Like the other characters in the story, the reader is given no clues to the identity of the god to whom the snake refers. For further discussion of the importance of anonymity in creating the mysterious atmosphere of the story, see the work by Baines.

114 *n kꜣ* – This is the first time that the island has received any sort of descriptive label. However, rather than providing the reader with a source of identification, this description only deepens the mystery of this island by associating it with the soul and consequently, the netherworld. See the fuller discussion in Baines.

117 *m-k tw r ỉrt* – This is the pseudoverbal construction *r* + infinitive with *tw* in the form of the dependent pronoun because it is introduced by *m-k*.

118 *r kmt.k* – This use of the *sḏmt.f* form after the preposition *r* is usually translated 'until X has happened' and refers to some action being contingent upon the completion of another which is to happen in the future. In this case, use of the word 'completed' in the translation is based on the particular verb, *km*, 'to complete' and does not reflect its form. In order to capture the sense of the *r + sḏmt.f* construction the phrase could be literally translated, 'until you have completed completing four months'. Allen §22.14.

120 *ỉw dpt r ỉỉt* – This is the pseudoverbal construction *r* + infinitive expressing futurity with a nominal subject introduced by *ỉw* to establish a main clause. See Gardiner §332 and Hoch §62.

121 *rḫ.n.k* – Though the form is ambiguous, context makes it clear that this is a *sḏmw.n.f* relative form. Like the *sḏm.n.f*, this form can refer to past time or completed action. See Gardiner §389.3 and Hoch §161. In the case of *rḫ* this distinction allows the perfect to mean 'to know', or literally 'to have learned'.

122 *šm.k … mwt.k* – Both of these verbs are prospective (subjunctive in Allen) forms expressing a future event. See Allen §19.2.

124 *rš.wy* – This word is actually a being used adjectivally with the exclamatory ending *-wy*. Gardiner §374.

sn – The fact that the snake specifically describes his hardship as things which 'pass' may foreshadow the sailor's survival and eventual return home. See Baines, 60.

ḫt mr – As Gardiner mentions, it is possible that *ḫt* is being treated as a masculine noun since it only means 'thing' in the very general sense of 'something' or 'anything'. Gardiner §92. However, the word *ḫt* is rather common, and in other cases adjectives that modify it tend to be abbreviated. Thus the transliteration *ḫt mr(t)* is theoretically possible.

125 See notes on line 22 above.

This point begins the Snake's story.

127 *m-ḳȝb.sn* – This is actually a compound preposition which can be found in more figurative uses. Gardiner §178. Its use here seems intentionally literal since the image is of many snakes together in one place.

128 *msw.ỉ ḥnʿ snw.ỉ* – Here the conjunction is not absolutely necessary as the same meaning would just as easily be conveyed by *msw.ỉ snw.ỉ*. Its use here seems to be purely stylistic. Gardiner's suggestion that *ḥnʿ* is used "when the co-ordination is less close" most likely refers to the use of *ḥnʿ* rather than *ḥr* not to

the use of *ḥnꜥ* in general. Gardiner §91.

129 *nn sḏ3.i* – The construction *nn sḏm.f* refers to future time. See Gardiner §457.

ỉnt.n.ỉ – Perfect relative form with *s3t* as its antecedent. When relative forms of transitive verbs refer to their antecedent as direct object no resumptive pronoun is required. See Allen §24.5.1.

130 *h3.w* – 3ms stative, cited in Gardiner §309.

ḫpr.n – Here *ḫpr.n* is being used as an introductory particle much like *ḫꜥ.n*. See Hoch §172 and Gardiner §252 and §412.

r.s – Allen suggests that this is simply an alternate form of the particle *r.f*. Allen §18.5. However, it is also possible to interpret it as a shortened form of the 3cp suffix pronoun, *r.sn*, that is, 'it happened to them'. Cf. a similar example with the 3fs dependent pronoun in lines 37 and 106. The latter interpretation may also explain why the pronoun is omitted from *ḥnꜥ*, i.e. because it has already been expressed.

ḥnꜥ – This preposition seems to be missing its suffix. It is possible to interpret it as an adverb or as an omission of the suffix where it has already been expressed. Hoch §97 and Gardiner §205.

131 *3m.ny* – Allen and Hoch describe this form as an indication of the perfect with an omitted subject in a situation analogous to the omission of the *y* from the genitival adjective *n*. Allen §18.5 and Hoch §140. This interpretation is unproven and likely improvable, and it is probably best to avoid any more assumption than is absolutely necessary by taking Gardiner's view that this is simply an omission of the subject. Gardiner §486.

nn wỉ m ḫr-ỉb.sn – In the negated sentence with adverbial predicate, the subject follows *nn* and takes the form of a dependent pronoun. Gardiner §120.

132 *st* – The dependent pronoun clearly refers to the plural 'them' from the previous line. It may derive its number from the singularity of the following noun with which it is identified.

ỉr ḳn.n.k…mḥ.k – Hoch interprets the second verb in this phrase as a command, i.e. "If you are brave, control your thoughts (literally 'heart'), then you will fill your embrace with your children..." Hoch §74. This understanding requires that the verb in the following line be understood as a prospective expressing result. However, it is equally possible to take both verbs in this line as part of the conditional, in which case the following verb, *mḥ.k* is simply the apodosis of a less vivid condition.

133 *mḥ.k…sn.k* – These verbs are both prospective forms in the apodosis of the *future less vivid* conditional begun in the previous line.

134 *mỉ.k* – The absence of duplication in the second radical suggests that this verb is prospective and continues the condition begun in line 132. Gardiner's suggestion that this is a perfective *sḏm.f* is unsupported by the context. Further prospective forms that Gardiner takes to be perfective will not be noted. See Gardiner §§448-450.

nfr st – *st* is a dependent pronoun acting as subject with an adjectival predicate. Gardiner §46.3. Although grammatically a complete sentence, the clause could also be interpreted as a subordinate relative clause, "You will see your home which is more beautiful than anything." or as a noun clause acting as the object of *mỉ.k*, "You will see that your home is more beautiful than anything." This aspect of the snake's speech may serve as indirect advice to the official, paralleling the narrator's argument at the beginning of the story that the official should not worry about the outcome of the mission but simply be glad to be home.

135 *wn.k* – This is a perfect relative form with *ḫnw* as its antecedent with the locative relationship to the antecedent established by *ỉm.f*, where the 3ms suffix pronoun refers to *ḫnw* as well. See Gardiner §387.2 and §389.2.

136 *m-ḳỉb n* – This more figurative use of the compound preposition harkens back to its literal use in line 127. Gardiner §178.

wn.k rf – Gardiner's suggestion that *wn.k* represents a shortened spelling of the stative *wn.kwỉ* fails to be supported by the grammar and context of this sentence. See Gardiner §309 and §326. For one thing, the stative verb immediately following shows the full spelling. Furthermore, if this were the case, the hortatory particle *rf* would be present quite exceptionally. It is therefore better to

think of the verb *wn.k* as a prospective form, being used with the addition of *rf* in the hortatory future sense, as the translation shows.

138 *ḏd.i rf…sḏd.i* – These verbs are undoubtedly prospective as indicated by the lack of introductory particle, the particle *rf*, and the context of the story. Strictly speaking, they could express either future action or an optative; however, the addition of *rf* and the fact that the sailor seems to be bargaining with the snake suggest that an optative reading is best here. See Hoch §72.

139 *sšꜣ.f* – Here the adjective/verb is being used in a prospective sense. As usual, it describes the development of a state of being, not the state itself. See Gardiner §143.

140 *dỉ.i ỉnt n.k ỉbỉ…* – Gardiner's reference to this phrase suggests that *ỉnt* is a passive participle with the list of nouns standing in apposition. Gardiner §377. A more reasonable explanation is that *ỉnt* is the infinitive after *dỉ*, 'to cause' and that the following nouns are all objective genitives following one another in asyndeton.

143 *mꜣt.n.i* – Though the relative form is singular, it refers to an undefined neuter antecedent with an innate sense of plurality. For this reason, the plural strokes are written immediately after the verb. Gardiner §387.3.

dwꜣ.tw n.k nṯr – This phrase, meaning literally 'to worship god for someone' is a common idiom for 'to thank'.

144 *ḫft-ḥr* – Literally 'before the face', this is a compound preposition meaning 'in front of'. See Gardiner §178.

146 *ꜣtpw* – This is a perfect passive participle from the verb *ꜣtp*, 'to load' that modifies *ḥꜥw*. Gardiner §361.

147 *ỉrt* – The verb appears to be a relative form with an undefined antecedent and the subject *rmṯ* in the following line. See Gardiner §357. The dative phrase with a nominal indirect object, *n nṯr mrr* is positioned somewhat exceptionally before the subject. The other option would be view *ỉrt* as a participle with an undefined antecedent, but the lack of any preposition before the subject suggests that this interpretation is impossible.

148 *n rḫ sw* – This is a perfective form in a virtual relative clause referring back to *nṯr* as the antecedent of *sw*. See Gardiner §455.1. The fact that the verb itself is not relative is demonstrated by the presence of *sw* as a direct object.

149 *m nf m ỉb.f* – The exact meaning of this phrase is somewhat unclear. The snake seems to be laughing at the foolishness of the sailor's suggestion. The best interpretation is probably to take this as two phrases both qualifying the verb, i.e. "He laughed at [my] fallacy." and "He laughed in his heart."

150 *n wr n.k* – This phrase, which is somewhat unusual in translation, is quite in keeping with Egyptian methods of describing quantity and possession. The dative of possession found here is similar to others seen already in this story, and to grammatical constructions in other languages such as Latin and Classical Greek. The addition of the adjective/verb *wr* to this construction is rather clear in its implications. In interpreting the grammar of the phrase, there seem to be two reasonable options. The interpretation adopted here is to make *ꜥntyw* the subject of *wr*, and *n.k* a dative phrase inserted between the verb and its nominal subject in typical fashion. The possibility of viewing the phrase as a sentence with adjectival predicate is precluded by the use of the negative particle *n* in place of *nn*. Since, in this case, *wr* is negated by *n*, it must be perfect. According to this approach, the overall phrase is: "Myrrh has not become abundant to you." This language closely parallels that of the following stative construction and fits well in context. The other option, that of making 'you' the subject of *wr* and *ꜥntyw* a direct genitive in a *nfr ḥr* construction is supported by the grammar itself, but the result would be an expression of ongoing action, and differs both from the typical use of adjective/verbs, and from the implications of the immediate context. For this approach, see Gardiner §138 and §144.1.

151 *ỉnk* – As usual, the use of the independent pronoun emphasizes the subject. Gardiner §127.

ỉs – The enclitic particle serves to mark the statement as matter-of-fact. Hoch gives the translation, "I am the Ruler of Punt, after all." Hoch §186.1.

n.ỉ-ỉmy – This construction is simply another means of expressing possession. See Gardiner §114.4.

152 *ḥknw…ỉnt.f* – The suffix pronoun on the infinitive refers back to the word *ḥknw*

placed at the beginning of the sentence in anticipatory emphasis. Gardiner §147. The infinitive, based on form alone, could also be the passive verb *ỉn.tw.f* with an abbreviated spelling. However, since this clearly refers to a future event, the identification as an infinitive is much more reasonable. In either case, *ỉnt.f* represents a virtual noun clause introduced directly by the verb *ḏd* without an introductory particle.

153 *ḫpr…* – The verb *ḫpr* actually takes as its subject the entire noun clause that follows. Gardiner §188 and §247.

ỉwd.k…tn – This phrase is a virtual adverb clause inserted parenthetically between the verb and the noun clause that acts as its subject. Gardiner §507.6.

n-sp – Here the phrase meaning 'never' refers to future time. See Gardiner §455.3.

154 *ḫpr(w)* – This form could be either a participle as the transliteration suggests, or a stative verb as Gardiner indicates. Gardiner §314. In either case, its meaning and function in the sentence is identical.

155 *ḫnt* – Here *ḫnt* is not a preposition or a noun but an adverb. Gardiner §205.

156 *rdỉ.n(.ỉ) wỉ* – The absence of the suffix pronoun is a result of the inclusion of the reflexive dependent pronoun. See Gardiner §412.

ḫt kꜣ – As in lines 36, 44, 59 and 105, *ḫt* is a masculine noun. Gardiner §92.

157 *r smỉt*– *smỉt* is an infinitive following the preposition *r* to express purpose. Gardiner §154 and §304.3. The presence of the final *-t* results from the fact that *smỉ* is a caus. 2-lit. verb. Gardiner §299. The idea that this construction expresses futurity seems unfounded, its predominant use being to show the reason for which something is done, regardless of the action's temporal aspect. See Gardiner §163.10.

smỉt st – Though infinitival constructions usually represent the direct object with a suffix pronoun, the dependent pronoun *st* represents a common exception to this norm. Gardiner §300.

rḫ(w) – Like *ḫpr* in line 154, this word could either be considered a participle or a stative verb. See Gardiner §315.

158 *snb.t(i)* – The verb form itself is a stative 2ms being used in an exhortation. Its literal translation might be, "May you be healthy!" Here it is being used idiomatically to mean 'goodbye' or 'farewell', both of which are similarly hortatory in origin. A further parallel can be found in the Latin *vale*, "Be well." See Gardiner §313.

159 *ỉmỉ rn.ỉ* – It is interesting to note that, like the other actors in the plot, the snake has never been identified by name. The reader is left to assume that the sailor knows his name, and a moderate degree of irony is created by the fact that the reader does not. See Baines for a further discussion of this topic.

nfr(.w) – Unlike the examples of line 154 and 159, this word is probably a stative verb since it refers not to an attribute of his name, but to the status that his name will have if the sailor obeys his request. Interpreting it as a participle, which is essentially an adjective, would change the meaning of the sentence. That is, the snake would be asking the sailor to place his good name in his town, which lacks reason in this context. See Gardiner §315.

m-k ḫrt.ỉ pw – Here the particle *m-k* introduces a nominal sentence. Gardiner §133.

161 *rdỉ.n.(ỉ) wỉ* – *wỉ* is a dependent pronoun acting as a reflexive object. Gardiner §45. Allen §18.5.

162 *sbwt m* ... – In this case, m is being used to refer to the material of which something is composed. Cf. *kȝp n ḫt* in lines 43-4. Gardiner §162.5.

ʿntỉw…kyw – The sailor proceeds to describe an overtly impossible list of exotic treasures, especially unrealistic in light of the fact that the snake lives alone on a desert island. The reader is forced to wonder, at least subconsciously, how the snake managed to obtain such things in the first place. However, the goal of the narrator's tale here is not to convince but to astound and thus emphasize not only the snake's impressiveness but his own as well. Instead of destroying him, the snake chose to send him home laden with gifts, a reward which he claims to have

achieved through his skill in speech.

165 *nb nfr* – Though undoubtedly modifying *kyw*, the adjectives omit the plural endings. Gardiner §74

166 *rdi.t.i* – The verb form is a narrative *sḏmt.f* which could explain the absence of the reflexive dependent pronoun. The use of this form may suggest the necessary sequence of events. Gardiner §406.

167 *spr r* – The verb *spr* literally means 'to draw near' or 'approach' and uses the preposition *r* to refer to the thing approached, implying some remaining amount of separation. However, here the verb

168 *n ꜣbd* – The preposition *n* is used to express duration of time. In this case, the snake is telling the sailor that the process of going home will require two months of time. Gardiner §164.7.

169 *hꜣ.kwi* – As in the example in line 24, this is a verb of motion with the stative form being used to express the past tense. Gardiner §310.

170 *ḥḳ.n.i ḥr iꜣš* – This is most likely the pseudoverbal construction with the subject as a suffix pronoun attached *ḥḳ.n*. This usage puts the action of the progressive verb form in the past tense. See Hoch §93. However, the idea that this construction should be identified as a distinct form (*ḥḳ.n.f ḥr sḏm*) seems unnecessary.

171 *pn* – At this point, *pn* can no longer mean 'this' in the usual sense because the sailor is now speaking in the past tense about events that happened in another place. Like the example in line 71, the purpose of *pn* extends beyond the role of a simple demonstrative adjective to subtlety single out the island and emphasize its mythical nature.

172 *nḳt pw ir.n.n* – This is a past tense narrative construction that uses a conjugated perfect form of the verb *ir*, 'to do' with an infinitive in an A *pw* B nominal sentence. The result bears striking similarity to the English emphatic tense, and likewise adds emphasis to the action of the verb. In this example, the translation, "We did journey northward." might serve as a reply to the question, "Did you

really journey northward?" since an effort must be made to stress the veracity of the statement. The same response would be an unsuitable answer to a question such as, "Where did you journey?" since it is the adverbial component of the sentence, not the action of the verb, that is being called into question. Like other Egyptian emphatic constructions, the highlighted word, in this case the verb, is placed first in anticipatory emphasis.

174 *ḥr ꜣbd* – The use of the preposition *ḥr* in this case, where *n* was used previously exemplifies the use of these two prepositions with regard to time. In line 168 the snake uses the more typical phrase to tell the sailor how long his journey home will take. Here the sailor seems to be emphasizing the accuracy of the snake's prediction. Thus *ḥr* seems to imply an exact length of time whereas *n* is more approximate and would normally be used for expressions of time since the exact durations are rarely known in real life. For a reference to this use of Hr, see Gardiner §165.4.

176 *ḫft-ḥr* – See the note on line 144 or Gardiner §178.

179 *mꜣ wi* – The lack of duplication in the second radical of *mꜣꜣ* is an indication that the verb is imperative. Gardiner §336. The dependent pronoun as direct object of the imperative verb is mention in Gardiner §44.1.

180 *r-sꜣ* – According to Hoch, the preposition introduces a prospective verb. Hoch §75.2. Unlike the compound preposition *m-sꜣ* which can refer to a spatial or even hierarchical relationship, *r-sꜣ* refers specifically to time. Gardiner §178.

182 *sḏm rk n r.i m-k nfr sḏm n rmṯ* – This phrase may be a common Egyptian aphorism since a nearly identical version can be found in "The Dispute between a Man and his Ba" line 67. See Faulkner. 1956. 24.

184 *in-m rdit* – The question posed here is probably rhetorical. Gardiner §489.

186 *iw.f* – Here *iw.f* is a 2nd tense form (nonattributive perfective relative in Allen) used emphatically to call attention to the manner in which the action of the verb takes place, hence the translation with 'thus'. See Allen §25.3.5 and Hoch §149. The following colophon is rather common. Gardiner §189.1.

ḥꜣt.f r pḥ.fy – The absence of the initial *m*, 'from' is not unusual with this phrase for which a parallel can be found in colloquial English phrases such as 'start to finish' and 'top to bottom'.

187 *pḥ.fy* – See the note on line 9.

gmyt – This is a perfect passive participle. The *y* in the ending is due to the fact that *gmi* is a 3ae. inf. verb. See Allen §23.5.3, Gardiner §354, §361, and §398, and Hoch §121.2.b

188 *sš ỉḳr n ḏbꜥw.f* – In this case, the indirect genitive is used in place of the direct genitive of the *nfr ḥr* construction. Allen §6.5, Gardiner §95. The use of *ỉḳr* to parallel lines 1 and 183 is undoubtedly intentional, and the use of the indirect genitive here may associate the adjective not only with his fingers but also with the scribe himself thus making the joke clearer to the reader.

189 *ỉmny sꜣ ỉmn ꜥꜣ* – Though the first name presented in such phrases is generally believed to be that of the father, with the son's name following, the forms of the names here suggest otherwise. *ỉmny* has the *y* ending that is typical of derived forms such as nisbes and may be a patronymic in a manner closely akin to the use of the genitive in Classical Greek patronyms. The adjective modifying *ỉmn*, *ꜥꜣ* can mean either 'greater' or 'elder' and suggests that this name is that of the elder of the two.

ꜥnḫ(.w) (w)ḏꜣ(.w) s(nb.w) – This phrase is a common salutation that has been abbreviated to such a point that even the words themselves are obscured. It is believed to represent three 3ms stative verbs being used in a hortatory sense. See Gardiner §313.

FINIS

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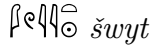 *šwyt* n. shadow 44-45

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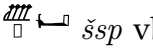
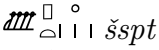
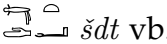
 *šsp* vb. to take 3

 *šspt* n. cucumber 50

 *šdt* vb. to cut 54

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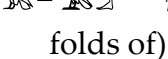
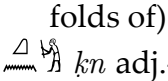
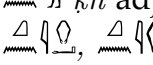
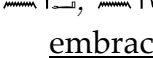
 *ḳnỉ* vb. to embrace n. embrace 44, 133, 168

 *ḳnbt* n. council 144, 176

 *ḳrỉ* n. storm 57

 *ḳrs* vb. to bury 169

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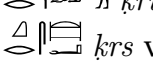 *kȝ* n. spirit 114

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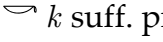
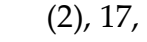
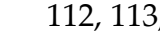
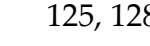
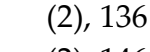
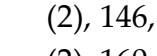
 *kyw* n. pl. apes 165

 *kwỉ* stat. suff. pron. 1cs 23, 25, 39, 41, 42, 58, 80, 89, 109, 131, 137, 155, 157, 169, 174, 177, 178

 *kf* vb. to uncover 60

 *km* vb. to total up to 127

 *kmt* pn. Egypt (the black land) 28, 94, 118, 147

 *ktt* n. girl 129

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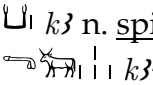 *gwfw* n. pl. monkeys 165

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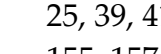
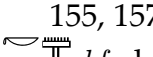
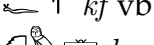
 *tỉ* stat. suff. pron. 3fs

 *tȝ* n. earth, land 5, 11, 29, 34, 53, 60, 95, 103, 144, 148, 176, 180, 184

 *tỉšpss* n. tishepses 163

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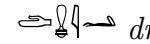 *dmi* vb. to cleave; to touch 79, 137

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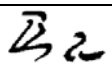
G1			81	1, 5, 13, 19, 24, 28, 29 (2), 30, 34, 40, 43, 47 (2), 48, 49, 51, 53, 54, 58, 61, 68, 73, 75, 78, 80, 82, 87, 88, 89, 95 (2), 96 (2), 99, 103, 110, 112, 127 (2), 128, 129 (2), 130 (2), 131, 132, 134, 136, 137, 138 (2), 139, 140, 141, 143 (2), 146 (2), 148, 151, 154, 156, 158, 161 (2), 163 (2), 164, 166, 167, 169, 170 (2), 176, 178, 179, 180, 181, 185, 186, 189
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90 D21 D58 M17 N41 F18 N25 G17 F13 Q3 G43 X1 D54

91 I3 (2) G7 G17 D46 Q3 X1 P1 N35 X1

92 V22 D41 V1 V20 (2) G17 F40 Z7 S29 V22 D41 V20 (4) G17 S29 Aa1 G43

93 W10 Y1 S29 (2) Aa28 D46 A30 A1 V1 V20 (2) M17 G17 S29

94 G17 S29 X1 Q3 G43 U21 Y1 N35 I6 G17 X1 O49

95 U1 D4 G1 S29 N35 Z2 Q3 X1 N1 U1 D4 G1 S29 N35 Z2 N16 N23 Z1

96 G17 D36 V31 G1 A24 F34 Z1 S29 N35 Z2 D21 U1 D4 G1

97 G43 F27 Z2 O34 D21 E27 A2 S29 N35 Z2 I10 D36 P5

98 D35 M18 M17 X1 D54 I9 N35 N37 N35 Z4 E21 D35 L1 D21 X1 I9

99 T21 D36 A1 Z1 M17 G17 V30 G17 D36 V31 G1 A24 F34 Z1 I9

100 N35 M3 Aa1 X1 A24 D36 Z1 I9 D21 T22 N35 W24 G43 A1 Z1 (2) I9 D35 N35

101 G43 Aa1 M12 G37 A1 G17 D2 D21 F34 S29 N35 Z2 I10 D36 P5

102 O1 D21 D54 M17 G43 N35 Z2 G17 M14 G36 D21 N36

103 D1 Z1 D36 Z1 D61 D54 N35 Z2 N16 N23 Z1 I9 G1 X1 A9 D40

104 P5 G43 D4 I9 F25 G17 M17 (2) X1 A2 N35 U19 W24 G43 M17 (2) X1 N35A

105 M17 G17 I9 N35 X1 V22 D41 Z1 (8) M17 N35 M3 X1 Z1 V28 (2) A25 D40

106 N35 A1 S29 P6 D36 N35 D46 Q3 X1 P1 G17 X1 Z6 X1

107 N35 X1 G4 Z2 M17 G17 S29 D35 O34 Q3 O50 T21 D36 A1 Z1 M17 G17

108 D2 Z1 Aa1 (3) A1 G17 D36 V31 G43 A1 D21 Aa13 Z1 V31

109 P6 D36 N35 W25 N35 V31 G43 A1 D21 N18 N23 Z1 Q3 N35

110 M17 N35 V4 G1 G43 N35A Z1 N35 M14 G36 D21 N36

111 I10 D46 M17 N35 I9 N35 A1 G17 G54 A2 G17 O50 Z4

112 N35 I10 O34 G37 A1 G17 G1 X1 G43 A24 D2 Z1 V31

113 Q3 V28 F22 N35 V31 G43 A1 G17 D36 V31 R8 Z1 D21 D37 N35 I9

114 S34 N35 Aa1 V31 W25 N35 I9 X1 G43 D21 N18 N23 Z1 Q3 N35 (2) D28 Z1

115 D35 N35 (2) X1 (2) D35 N35 S29 X1 G17 F26 N35 W24 G43 O1 I9

116 M17 G43 I9 V22 Y1 T28 D21 F35 I9 D21 X1 Y1 Z2 V30 X1

117 G17 D36 V31 X1 G43 D21 D4 X1 N11 N14 D46 N5 Z1 D2 Z1

118 N11 N14 D46 N5 Z1 D21 I6 G17 X1 Y1 V31 N11 N14 D46 N5 Z1 (4)

119 G17 F26 N35 W24 G43 O1 N35 N18 N23 Z1 Q3 N35 M17 G43

120 D46 Q3 X1 P1 D21 M18 M17 X1 D54 G17 F26 N35 W24 G43 O1

121 S29 Aa28 D46 G43 A30 A1 Z2 M17 G17 S29 D21 Aa1 Y1 N35 V31

122 N40 G17 D54 V31 V28 N35 D36 S29 N35 Z2 D21 F26 N35 W24 G43 O1

123 G17 X1 Z6 V31 G17 O49 X1 Z1 V31

124 D21 N37 D20 A2 G43 Z4 S29 I10 D46 A2 D46 Q3 X1 F20 A2 N35 I9 O34 N35 X5 D54 Aa1 X1 Y1 Z2 U23 G17 D21 G37

125 S29 I10 D46 A2 A1 D21 I9 N35 V31 W19 M17 X1 (2) Y1 M17 D21 Z4 L1 D21 G43 G17 N18 N23 Z1 Q3 N35

126 E34 N35 A1 M17 G17 I9 V28 N35 D36 T22 N35 W24 G43 A1 B1 Z2 A1 F32 D21 D46 G43 A17 A1 B1 Z2

127 G17 N29 G1 D58 F46 S29 N35 Z2 I6 G17 Y1 N35 (2) Z2 V28 I9 G1 Z7 I15 V20 (4) . V20 (3) . Z1 (4) . Z1 (3) . G17

128 F31 S29 G43 A1 B1 Z2 A1 V28 N35 D36 T22 N35 W24 G43 A1 B1 Z2 A1 D35 N35 S29 Aa1 M12 G1 A2 A1 N35 V31

129 G39 X1 B1 V31 X1 (2) G37 B1 W25 N35 X1 N35 A1 G17 O34 M8 G1 F5 Y1 P6 D36 N35 S29 D58 G1 N14 N5

130 O4 G1 Z7 D54 O1 D21 D54 N35 (2) G1 G17 Aa1 X1 Q7 G17 D36 I9 L1 D21 N35 D21 S29 D35 N35 G43 A1 V28 N35 D36

131 G1 G17 Q7 N35 Z4 D35 N35 G43 A1 G17 D2 D21 F34 S29 N35 Z2 P6 D36 N35 A1 G17 X1 Z6 V31 Z7 A1 N35 S29 N35 Z2 G28 G17 N35 A1

132 S29 X1 G17 K4 G1 M17 (2) X1 Aa2 Z2 T21 D36 X1 Z1 M17 D21 N29 N35 A24 N35 V31 T12 A24 F34 Z1 V31

133 V22 Y1 V31 N29 N35 M17 D32 V31 G17 A17 A1 B1 Z2 V31 S29 N35 D20 A2 V31

134 N41 X1 B1 V31 U1 D4 G1 V31 O1 Z1 V31 F35 I9 D21 S29 X1 D21 Aa1 X1 Y1 Z2 V30 X1

135 Q3 V28 F22 D54 V31 F26 N35 W24 G43 O1 E34 N35 V31 M17 G17 I9

136 G17 N29 G1 D58 F46 D54 N35 T22 N35 W24 G43 A1 B1 Z2 V31 E34 N35 V31 D21 I9

137 D46 U1 G1 U32 Y1 V31 Z7 A1 D2 Z1 F32 X1 Z1 A1 D46 W19 M17 D41 N35 A1

138 O34 G39 G1 X1 G43 N23 Z2 G17 D58 G29 G1 V28 D53 Y1 I9 I10 D46 A1 D21 I9 N35 V31

139 S29 I10 D46 A2 A1 G30 Y1 Z2 V31 N35 I3 (2) G7 D37 A1 O34 N37 G1 Y1 I9

140 G17 O29 D36 G1 Y1 V31 D37 A1 W25 N35 X1 N35 V31 M17 D58 E8 M17 W22 V28 V31 N35 W24 Z7 N33 Z2

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142 S29 R4 X1 Q3 G43 Y1 R8 Z1 V30 M17 G17 I9 S29 I10 D46 A1 D21 I9 L1 D21 X1 Y1 Z2

143 D2 Z1 A1 G17 U1 D4 G1 X1 Z2 N35 A1 G17 G30 Y1 I9 R8 N14 G1 A30 X1 G43 N35 V31

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146 G1 Q3 D46 G43 G39 Z2 D37 A1 W25 N35 X1 N35 V31 V28 D36 G43 P1 Z2 G1 X1 Q3 G43 A2 A24

147 T28 D21 A50 S29 (2) Y1 Z2 V30 N35 I6 G17 X1 O49 X1 Z1 W19 M17 D4 D21 X1 N35 R8 Z1 U7 D21 (2) A2

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149 P6 D36 N35 S29 D58 X1 F18 A2 N35 I9 M17 G17 A1 G17 M22 (2) I10 D46 N35 A1 G17 N35 I9 G37 G17 F34 Z1 I9

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151 W24 V31 A1 M17 S29 S38 N29 G1 G7 Q3 E34 N35 X1 N25 D36 N35 G4 W23 Z2 N35 A1 M17 G17 M23 Z7

152 V28 V31 N35 W24 Z7 N33 Z2 Q3 I9 I10 D46 N35 V31 W25 N35 X1 I9 D58 G43 Q3 Z7 G36 D21 N35 N18 N23 Z1 Q3 N35

153 L1 D21 M17 S29 E9 G43 D46 D54 V31 X1 G43 D21 Q1 X1 O1 X1 N35 D35 O34 Q3 O50

154 U1 D4 G1 V31 N18 N23 Z1 Q3 N35 L1 D21 G17 N35 U19 W24 Z7 M17 (2) N35A P6 D36 N35 D46 Q3 X1 P1 X1 I9

155 M18 M17 X1 D54 W19 M17 O34 D21 X1 E27 A2 N35 I9 W17 N35 X1 P6 D36 N35 A1 N40 G17 D54 V31 Z7 A1

156 D21 D37 N35 G43 A1 D2 Z1 M3 X1 Z1 N29 G1 A28 S32 A2 N35 A1 N35 X1 G4 A1 Z2 G17 F26 N35 W24 Z7 O1 S29

157 P6 D36 N35 N40 G17 D54 V31 G43 A1 D21 S29 W19 M17 X1 A2 S29 X1 G28 G17 N35 A1 M23 Z7 D21 Aa1 Y1 S29 X1

158 P6 D36 N35 I10 D46 N35 I9 N35 A1 S29 N35 D58 X1 O50 Z4 N35 I10 O34 G37 A1 D21 O1 Z1 V31 U1 D4 G1 V31

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163 F32 O34 Aa18 G1 M17 (2) X1 N33 Z2 U33 A50 S29 N33 Z2 M8 G1 D36 O34 O47 F31 S29 D46 G17 X1 N33 Z2 S29 D46 G43 M41 Z2

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166 P6 D36 N35 G1 X1 Q3 A9 D40 N35 A1 S29 X1 D21 D46 Q3 X1 P1 X1 N35 L1 D21 N35 D21 D37 X1 G43 A1 D2 Z1 F32 X1 Z1 A1

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170 G17 O4 G1 G43 Y1 Z2 D46 Q3 X1 P1 X1 N35 P6 D36 N35 A1 D2 Z1 M17 G1 N37 A2 N35 A12 A1 Z2

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179 D1 A1 B1 Z2 I9 U1 D4 G1 G43 A1 D21

180 Aa18 Z1 S29 Aa18 G1 V28 D61 Y1 A1 N16 N23 Z1 D21 Aa18 Z1

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186 T30 D36 I9 N14 G1 N5 D54 G43 I9 Q3 Z7 F4 X1 Z1 I9

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